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DISCORDER

OCTOBER '99
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DISCORDER

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OCT
THU
14

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OCT
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24

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OCT
MON
29

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OCT
SAT
30

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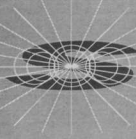
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BY JANIS MCKENZIE & CHRISTA MIN

Local
CDs!

STAR COLLECTOR Demo Model 256 (Independent)

Star Collector is named after a Monkees song (which I've had in my head ever since picking up this CD), and in a way that makes sense. Early Monkees songs were carefully crafted (by crack professional songwriters), flawlessly played (by studio musicians), and perfectly calculated to be million-sellers. Demo Model 256 has that same kind of slick, almost "greatest hits" feeling to it, and just doesn't let up over the course of its 12 songs, which is kind of weird since this is Star Collector's debut CD. Of course in most ways there's no link to the hapless Monkees: this band writes and plays its own songs here, and the colour-photocopied fold-out cover includes adequate visual

clues to convince us the Star Collector's hip, post-modern vision of popular music. Is this perfectly huge mid-to-late '60s/early '70s pop power-pop sound just an ironic construction, based on the best elements of recent compilations such as *Pop! Pop! and The Roots of Power Pop*, designed to mock the listening public's seemingly insatiable hunger for Cheap Trick, Badfinger, and even Trooper-style catchy arena rock? Well, some might say so. Some might also say that the guitar solos tend to be needlessly long, but I don't care. The big ringing chords, mod-ish riffs, and happy boy harmonies make me smile, and every one of these hooks succeeds in reeling me in. A smattering of the strongest tracks: "Skyscraper," "Turn You On," and my own favourite, "Motorcycle." [starcollector@hotmail.com] <www.angelline.com/ca2/starcollector>

BRUNDELFY Locked in This House (Lotusland)

Ian Somers, who sings and writes the songs for Brundelfy, has a likeable, anguished, gravelly voice, and most of these 14 songs are bleak, pointed creations with thoughtful post-Seattle-sound arrangements. Catchy as many of these songs are musically, the darkness of the lyrics and that voice makes for a CD to be listened to with care—recently heartbroken friends just might make off with it if they get the chance. Even "New Girl," with its very singalongable and uncharacteristically happy chorus, is grim and creepy in the verses—which, of course, is part of Brundelfy's spooky appeal.

<brundelfy_band@hotmail.com>
(1327 Vanables St., Vancouver, BC, V5L 2G1)

LAVISH Demo EP (Independent)

Recorded live, this eight-song EP can't hope to compete with the high-quality production values of the Brundelfy and Star Collector CDs. Still, there's something about the end result that seems well-suited to the mostly slow, gloomy arrangements and snarly, sneering, nasal female vocals of this band. Contrary to their name, Lavish is quite spare-sounding, with very little keyboard in evidence but several ominous bass and guitar-driven Barbara Manning-ish moments. The singer sometimes slides into a kind of snotty/pained near-yodel, which is especially effective in "Our Son," the oddly satisfying, Valium-paced Eddie Money cover, "Two Tickets to Paradise," and the rocking, obvious single here, "Happy/Sad." Sometimes the best lyrics are indeed the most straightforward—how can you beat "I am happy/you are sad" for saying it all! (address unknown)

Local
Demos!

I am the mother of all cows. I'm kind of fat and I have bad skin. Oh, and I'm really mean and I know it so the following bands don't have to tell me.

Technically, there's nothing

wrong with JOYELLE BRANDT. She can almost sing in tune and she plucks her acoustic guitar accordingly, but there's just something wrong with someone who proclaims that she sounds like Sarah McLachlan. Brandt's songs are not uncomfortable, I wouldn't even go so far as saying that they're bad, but they're just not good. She might even be famous someday. People seem to love wishy-washy females with guitars.

<crowan@intergate.bc.ca>

I remember talking to someone about ISIS SPEAKS. She seemed very nice, but unfortunately, this band is not. They sound like spacey jazz for kids. In "Cruise Blues" a woman sings nonsensical words while someone else snaps their fingers in the background. "Diamonds are Forever" features lyrics about slavery and nuclear war with the added dimension of the sounds of whips crackling. (address unknown)

The YACHTSMEN hail from Victoria. They have that Beach Boy-ish charm that some people like, but the B-side of their demo tape has a bunch of crap by somebody named DJ Noying. Whoever it is samples Nine Inch Nails' "Closer." At least they chose the perfect name. Annoying is right. [4335 Blinksop Rd., Victoria, BC]

I'm not sure what this band is called. They used to be called Fridge Art Tiera, if I'm not mistaken, and on this tape they're called BOY VS. GIRL, but someone told me that they're now called something else. Nevertheless, they are a boy and a girl, playing mostly acoustic guitar. The girl sings better than the boy, but together they sound kind of nice. I'm not sure what's going on with all of the backwards record samples. [chenville@direct.ca]

When I say something is good, my judgement may be distorted because I've spent hours listening to things that are really bad, but when I heard HOT HOT HEAT's demo, I felt like dancing. They've got a synthesizer/drum based sound, and the vocals are composed of two guys yelling. I listened to this tape more than once because I wanted to. I want to see them live, hell, I'd even buy their CD if they had one. [87-4275 Burbank Cres., Victoria, BC, V8Z 6T4]

Send hate mail and death threats with demo tapes to me, [823-6138 SUB Blvd., Vancouver, BC, V6T 1Z1].

The
End

THE DINNER IS RUINED BAND



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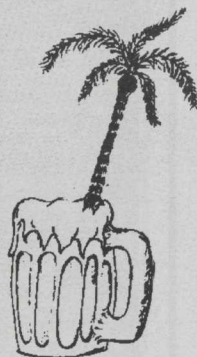
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7 inch



BY JULIE COLERO

Ever notice that as soon as you're given the benefit of having a nice, ordered routine, all the extras cease to fit into your schedule? It's been a while since I've turned to the turntable — when you work around music as much as I do, you often don't have it in you to listen to more once making it home. True, I have been distracted by a whole lot of 19th century literature, but I should be able to listen to something, no? I mean, I haven't even made it past disc one of my **Magnetic Fields** box set! I'm hoping that maybe I will be able to absorb philosophical and historical babble that little bit easier once I crank up the drone of my **Bowery Electric** or dig out all my postrockers which are currently covered in four and a half months' worth of dust. I'd really like it if that new **Five Style** could help me write a better essay. For the moment, though, I will be content with a column that sort of makes sense.

Any of you readers seen that **Detroit Rock City** movie? I saw a few trailers, and it looks like a goofy tale about some young lunkheads out to rock it up with **KISS**. The soundtrack to this movie is rocktastic. Lookout! has put out a split 7" featuring the **DONNAS** and **Kiss** on clear vinyl, and I'm sure all of you rockers are going to need to have this. The **Donnas** do a cover of **Kiss's** "Strutter" in their usual super-sultry-voiced style, with some extra fantastical wailing guitar solos to boot. I have never quite gotten this whole **Donnas** craze which seems to have swept the nation, but after hearing "Strutter," it all makes a little more sense. Also new to the world of **Kiss**, I was surprised at how much I enjoyed their song, "Detroit Rock City." I now intend to go out and purchase all of the **Kiss Psycho Circus** comic books and action figures. Um, no. (Lookout!, PO Box 11374, Berkeley CA, 94712-2374 USA)

More stuff I just don't under-

stand. Why is it that, if you are a garage-rock band, you will probably have the opportunity to put out stacks of releases when you're, well, not very good? The **LOUDMOUTHS** are the fuel for my latest ponderance of this question. They get to put out releases with excellent packaging (the "Gone Drinkin'" release from '96 has a great cut-out doll design) on coloured vinyl, but the music just isn't that hot. I'm sure they have a lot of fans in their home town. Now, I want to make it clear that there are good garage-rockers out there, and I don't really know heads from tails, but this band is boring. They got their gimmick and ran with it, maybe a bit too far. The songs sound the same from one release to the next, and it's all just a big screaming mess. I hope these guys live far away, so they don't come and beat me up. They look tough. I'm not tough enough to take the **Loudmouths** on, but I'm sure some of you are. These three 7"s

are all on different labels, so track some of them down if you're into girls in leopard print tanks with bongos and ripped fishnets screaming mad fight songs and "baby!", and boys in Converse holding it all together. (Woundup Records, Box 3695, Kansas City, KS USA/66103/702 Records, PO Box 204, Reno, NV, 89504 USA/New Red Archives, PO Box 210501, San Francisco, CA, 94121 USA)

On to something a bit quieter, and quite a bit better.

Here's music to do homework to: **PAUL NEWMAN** THE ANGELS OF LIGHT

Anyone out there sad that **BRAID** broke up? I remember enjoying their full-length last summer, and the singles they've put out since then have been pretty decent. These guys are pop-punk-emoo, and they do it well enough to not make me

PRaise YOUR NAME **SONNA**, two instrumental bands, take turns doing the same song. "Way to Breathe No Breath," each band giving it a new flavour. The **Paul Newman** track has a bit of electronic percussion, and moves along at a pleasant pace. It's got good repetition and sweet sounds. I didn't find this track nearly as

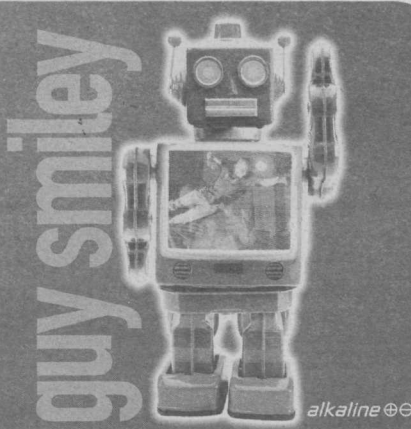
"lonely" as the press material told me I should. Maybe I'm just not alienated enough. Maybe I'll read some of them **Acme** comics and then give this another whirl... Oh, so sad. The **Sonna** track is a good deal more sparse than the **Paul Newman**, but also sounds really, really good. I didn't even realise, after the first listen, that this was the same song used differently. That's a good sign. More diversity tends to lead to more goodness, in my books. I like it quiet and charming. Nice speed, nice feel, nice packaging — it all works. (The Temporary Residence Limited, PO Box 22910, Baltimore, MD, 21203 USA)

Anyone out there sad that **BRAID** broke up? I remember enjoying their full-length last summer, and the singles they've put out since then have been pretty decent. These guys are pop-punk-emoo, and they do it well enough to not make me

will like me? Nah. I could draw that x's on my hand like **Bif Naked's** got. She must be straightedge hardcore. No bother in politicizing this — fun is fun and **Braid** is fun and **Braid** is done so tough nuts! Buy this and weep. (Polyvinyl Record Co, PO Box 1885, Danville, IL, 61834 USA)

One more single to try out, and this one's an epic — but should I really expect much less from **Michael Gira's** new project, the **ANGELS OF LIGHT**? This **ex-Swans** star is capable of many magical things when given a multitude of instruments and a little room to explore sound. I have never listened to much **Swans**, but **Gira's** recent project **The Body Lovers** was quite interesting, and the full-length that this single comes from is excellent. The songs on this single, "Praise You" and "God Servant," are both stellar, but maybe I'm just a sucker for strings, full sounds, and a deep and doomy melody. The lyrics are quite dark, but they work like a charm. I think this single is probably considerably more accessible than most **Swans** or **Body Lovers** work, so it could be a good reason to try if you're at all curious about the music of **Michael Gira**. (Stripline Recordings, 1031 Park St., Jacksonville, FL 32204 USA) *

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Video Philter



BY TANIA BOLSKAYA

My year is ruined. I was not invited to the 1999 Vancouver International Film Festival Opening Gala. Rubbing salt into my socially inept wounds, this Opening gala, the first one in seven film festivals that I was not invited to, will be the last Opening Gala of the millennium! I don't know if this grievous oversight on the part of the official festival invites was a result of drastic budget cutbacks (in which independent music/lifestyle magazines catering to the needs of free-thinkers in Vancouver were deemed undeserving of VIFF grat) or my free-thinking, independently toasted boozing at previous Opening Galas. Maybe my film carrier is going in my place. Whatever the reason for my enforced absence from the only Vodka-sponsored event on my one-event social calendar, I will now be forced to spend the night before the festival sitting alone in my apartment, drinking cranitis and holding imaginary conver-

sations with Vancouver's film community elite. Really, the only difference will be locale—and the fact that this year I'll be naked.

Shaking myself out of this B-list malaise, and without further whimpering, I will for your planning pleasure attempt to strip bare this year's festival catalogue. Viewed afresco, there are some noticeable changes to this year's line up. Replacing the standard, and much loved, Hong Kong action flicks enjoyed in festivals past (*Beast Cop* [VIFF 98], *Once Upon a Time in Triad Society* [VIFF 97], *Fong Sai Yuk* [VIFF 93]) are a collection of Japanese horror films guaranteed to chill your bones just in time for fall. Taking the X-Files vibe world-wide, Japanese cinema will hopefully bring all of its atmospheric, contemplative charms to such spookfests as *Ring* and *Ring 2*, two could-be-Cronenberg tales of evil videotapes, murder and insanity told in the race-against-time

investigation style of *DOA*. **Audition** is a spin on the dark side of the entertainment industry with director Mike Takashi at the wheel. It's described in the festival guide as "an extremist psycho-thriller featuring scarred thighs, home addresses which turn out to have been boarded up for years, drugged whisky, acupuncture needles, piano wire and some quite terrifying time slips... it's calculated to make you think twice about everything from ballet lessons to paranoid nightmares." Just what the evil doctor ordered on a wet, windswept Vancouver night.

If the Japanese horror series seems a little too...normal to you, there's always the *Walk on the Wild Side* series. Another change in the standard VIFF MO, this weekend midnight series, traditionally the home of films that the other movies are afraid of, will not be at the sparkle-curtained Caprice theatre on Granville St. in 1999. Instead, the rock-hard seats at

the Pacific Cinémathèque have the honour of nestling butts for the festival's most out-there features. The hands-down (in the popcorn, nervously grasping at the kernels) most exciting happening in the witching-hour series this year is the British mini-series

Ultraviolet. A Special Police Unit battles humans with the Code-V virus—commonly known collectively as vampires—whom they think are trying to make the rest of us schmucks subservient to their master race. Seen it all before? Probably not, and if you have—in the guise of such cult creepies as *Twin Peaks*, *Homicide* and *The Kingdom*—who

cares? *Ultraviolet* was shown in the UK in six parts; if you're reading about this bloodsucking series for the first time, your best chance to see it is in two, three-part segments at the Blinding Light (Oct. 9 and 10 at 8:00 pm).

The inclusion of the Blinding Light Cinema in the list of venues is yet another example of the morphing festival this year. From Thursday to Sunday in the final two weeks of the festival, special screenings will be held

at Gastown's indie addition to the Vancouver film scene. Each evening's events will include an 8pm showing followed by a party at which festival guests (read: directors, stars, fabulous people) will illuminate wine-swilling patrons about the fine features just experienced. Seating is limited to 100 swillers and the roster of films looks discussion-inducing. Besides the UK Vampire treats, an ambitious program of visual challenges awaits, including *Tekhné*, a "discussion on the merits and applications of technology within the arts" and *Spectres of the Spectrum*, "an alternative

history to our century, in which the evil empires of technological masters are exorcised and ridiculed, and the technological dream of the "information age" is flipped over like a damp rock."

On October 10th, when the festival lights dim for another year, I'll be slipping back under my damp rock. Luckily, it's equipped with a modem, and my scathing criticism/euphoric endorsement of this year's line-up will, along with some words of wisdom from various festival guests, hopefully grace next month's issue. Now, I must grieve for my longlost gala. *

happiness by miyu

Some days you feel pretty good. Like things are going your way. But don't worry. It won't last for long. Soon enough, you'll realise that you don't get fired because no one gives you the job in the first place, people don't make fun of you because they don't even realise you're there, your arm isn't broken because you sit around all day, and your heart is not being attacked because no one will let you fall in love with them to begin with.

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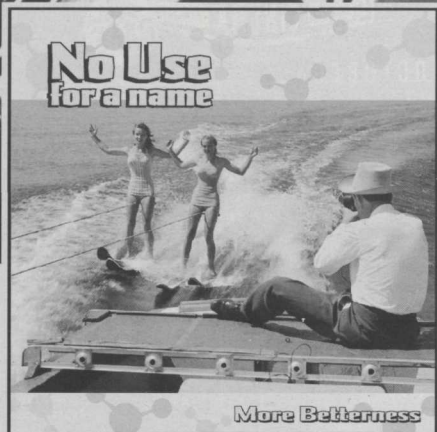
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COMIC REVIEWS BY ROBIN

There are so many different kinds of comic books that it's often hard to discriminate between the good and the bad. One kind of comic that has come under a lot of flak lately is the anthology: people don't buy them. This is a shame, really, because even though you may have to wade through some crap, you may also expose yourself to a variety of stories, art, and artists, some of which could soon become your favourites. One of my favourite anthologies is *NON*, put out by Red Ink Publishing.

The first issue is a small thing with a sexy mod girl on the cover, drawn by the guy who started it all, constant contributor Jordan Crane. His reasoning was that if he was going to borrow money to put out a comic, he was going to make it look irresistible and bring some friends along, too. Now, even though the other two contributors don't impress me too much, Crane's work is great, great enough for me to buy the comic. His stories are ironic, funny, sweet, odd and tragic all at once. And the art... so beautiful, somewhat nostalgic.

The plots are heavy but the art is light and clean. It is almost autobiographical, but not in that vaguely angry way of which so many comic artists these days are fond. I was hooked enough to buy the second issue without a second thought.

Issue two once again has a cute Crane girl sitting on the curb, reading. Crane's storytelling retains its cynicism ("Find you're too tired to do anything these days? You need crack!"). I can't say the art improved from the first issue

because it didn't need to improve. You could say, though, that the line work is more confident. In this issue Crane introduces us to the artistic styling of Aaron Kuehn. He plays with art, computers, words and even panels in a style that is unique. It's so damn artsy that his name should be Art, not Aaron. It has drooling monkeys, intelligent swipes at pop culture and non-sequiturs. What's not to like? The second issue is better than the first!

With the third issue, *NON* got bigger, featuring a scrumptious punk rock girl on the cover. Crane seems to capture these non-existent girls at their most innocent and lonesome moments. They speak so much

the bunch, two of them stand out. There is Henry Ng with his tiny bodied, big headed girls Sheri and Kathy — who could be contenders for the Sanrio crown if they weren't so darn sadistic. The other artist is David Choe. His story, "Slow Jams," is a cut-and-paste, misspelled mess that is all about life and everything in between. It is so aimless and perfect. It's real.

The latest issue of *NON* (#4) has just come out and it's a book! It is gorgeously coloured and square bound, featuring a ton of people from the indie scene: Fawn Geshwiler (Bomba Pop & Other Stories) with her hollow-eyed, skinny youths who debate love and loneliness over pinball; Brian Ralph (Cave Man) with his little cave man and monkey pal and his big, bold art. But my favourite is David Choe's continuation of "Slow Jams." It reads like someone's diary: embarrassing and heart-wrenching at the same time. His art is both simple and detailed, cartoonish and realistic. Scenes of his life are jumbled around with letters from his soul. I love the variety. He writes and draws the way my brain works, pure chaos. The issue ends with Jordan Crane's continuation from #3, but his work seems to take a backseat to all the other talent in *NON*. He never disappoints, however, and even though he only does one story his art more than makes up for it. He draws the most beautiful women.

Don't be so quick to write off anthologies! *NON* is one that has stood out time and time again and delivers. On a related note, Crane has just released a small mini called "The Last Lonely Saturday." No sexy women, but I promise it will make you cry. •



that occur in life which make you want to go on living, if only to see the outcome. Crane also adds many more artists to the ever-growing *NON* roster. Of

the bunch, two of them stand out. There is Henry Ng with his tiny bodied, big headed girls Sheri and Kathy — who could be contenders for the Sanrio crown if they weren't so darn sadistic. The other artist is David Choe. His story, "Slow Jams," is a cut-and-paste, misspelled mess that is all about life and everything in between. It is so aimless and perfect. It's real.



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AMELIA HEAVENLY RESEARCH

Tolerable twee pop? Yes, it is possible. Just ask any fan (and there are lots of them) of dearly-departed bands Talulah Gosh and Heavenly Bay, could those people put together a good song or what? Returning to tour North America after 7 years, the newest incarnation of all things pop and good stopped off in Seattle for an all-gigs gig. I was scared as all get-out when I got the opportunity to speak to Amelia Fletcher, former member of both the above-mentioned bands, and now responsible for the equally good, if slightly more "mature" project known as Marine Research. Calvin still loves them, and so do I. So cute. So pop. So smart. Just take a look.

DISORDER: For those not in the know, names and instruments, please.
Cathy: I'm Cathy and I play keyboards.
Amelia: I'm Amelia and I sing and play melodic.

You were speaking before the tape was rolling about dedicated fans. I know a lot of people who are quite obsessed with previous incarnations of Marine Research. How has it been over here?

Amelia: We were nervous that Heavenly fans would be a little bewildered by—or unsure of—Marine Research. [We expected them to] shout out for Heavenly stuff. We thought that when they heard that we were a bit different, they'd be disappointed. Actually, everyone's been really good, and has seemed really excited.

Cathy: We were quite surprised, because we haven't been here for a long time. It's been a while since the last Heavenly record came out, and we weren't quite sure whether people remembered, or even still cared. When we came here, we thought that we'd have to convince new people. It's been a mixture of dedicated older fans and some new fans. The thing about being on K Records is that it means something here in a way that it doesn't, so much, in England. People who might not have liked us when we were on Sarah might like us now.

You're touring before the release of your record. Do people know what's going on?
Amelia: We weren't meant to. We were meant to get the record out first, but we managed to not get it finished in time, and it was too late to change the tour. We had all booked time off of work and we wanted to time it with YoYo. I was very nervous that our audiences would be extremely small; I talked to the people at K about it, and they all assured me that it would be fine. They sent CDs out to radio stations and journalists, so actually, there have been tons of people at all the shows.

Cathy: Most people haven't had the opportunity to hear it.

Amelia: Some people have heard various things

on the radio, and people have heard 'Queen B', which was our first single.

Why did you choose to include the 'Queen B' single on the full-length record?

Amelia: It was quite a limited pressing, and it sold out. Rather than keep a 7" in print when lots of people can't even play vinyl these days, it seemed more sensible to take it out of print and put it on the CD.

Is there any special story behind the label you released that single on in the UK?

Amelia: Where It's At Is Where You Are...

Cathy: ...is going to take over the world! That's the story.

That's a line from a Huggy Bear song.

Amelia: It is. He's just a real fan, he's really cool. It was really nice doing something on his label. It came at a time when we weren't too sure of ourselves, so it was quite nice to have someone saying, 'You're brilliant!' At the time, no one else was saying that to us, so it was good.

Cathy: It's like how people go to halfway houses where they get lots of encouragement so that they can be let out into the real world.

Amelia: He was like our psychotherapist. [laughs]

Were you recording things before this single came about? How long had you been back together?

Amelia: We actually were together and practicing for quite a while before we recorded that single, six months at least.

How did this regeneration come about?

In the K bio, it says that DJ, your drummer, convinced you all to play, but then I'd heard elsewhere that you all were playing on your own.

Cathy: All of us except for Amelia were doing other bands. Basically, what happened was that the four of us who were in Heavenly all realized, at different points, that we quite missed it. [There was] a definite period after Matthew died when we didn't want to do anything, but then I think everyone was probably sitting at home thinking, 'Yeah, it was kinda fun.' Amelia's story was that Rob and I took her out for lunch and convinced her to do it again, but I don't recall that at all.

Amelia: It's totally true!

Cathy: Amelia and Rob were both starting, but it was fairly slow progress. I thought that because Where's It's At Is Where You Are is such an indie label and comes out of the scene that Heavenly was a part of, that this person [DJ] who was doing dance music on the label was bound to have that same indie background. It turned out that I was right, he was on old Heavenly fan. He came along to the first practice, as a programmer, and he sat in the corner. He said, 'How am I meant to

practice as a programmer?' and sat in the corner looking really glum with his head in his lap; at the end of the practice, he said, 'I don't think you really need a programmer, I think you need a drummer.' We thought he was trying to get out of it, but then he said [the used to drum], and so we said okay.

The word being used to describe your new record is 'mature.'

Cathy: We are older.

But do you think that that automatically reflects on a record?

Amelia: When we first started, one of the things I felt I would never really be able to do, just because I hadn't done it in such a long time, was jump up and down on stage in a punk rock, immature way. The first couple of gigs I was very still, but now I'm so used to doing it again that I could pogo with the best of them. Because we did have a gap, it did feel funny coming back. Heavenly somehow remained very youthful sounding, even though we were growing older; because we never really had a break, we never had a chance to review that. Having had a break, it just seemed really natural to come back sounding mature, certainly mellower.

Cathy: I think the last Heavenly album did sound slightly more mature than the one before it, but I think this is more than that some difference. It's something to do with what sounds you have that makes it feel mature. It's thicker and denser now, a bit like a peach when it gets squidgy and ripe, more than when it's perky and still has yellow skin.

Amelia: You mean we're squidgy now?

Cathy: I think we are kind of squidgy! To use a word that Amelia uses and Pete really hates, it 'sits'; it's not like a barking spaniel. It's more dignified. If you took the average beats per minute of this record, I'm sure they're lower than the last one.

Also in the K press material there were articles from the British press. It seems that with the new band comes new interest. Was there an interest in Heavenly?

Cathy: There was a very negative interest.

One piece compared you to the Cardigans.

Amelia: I don't really understand that.

Cathy: I think that's another way that being on K makes a difference. Sarah was always an uncloaked label; virtually every Sarah band got slagged off in the press at home.

Amelia: It was only a critical thing. Lots of people loved Sarah. Critics didn't like Sarah, I don't know why.

Cathy: Because they weren't cool. They didn't get pissed and take drugs and pick up girls and do the sorts of things that music...

Amelia: They refused to play by the rules. The result of that was that their bands sold less records than they might have done, but fair enough, I respected them for it.

I had heard how horrible the UK press is.

Cathy: It is pretty vicious.

Amelia: It's quite up its own ass, really. Even now, with Marine Research, we've got so many journalists that love us and want to write about our stuff, but unless you get the editors, who are basically in their own little world and only know about the biggest band, to agree to let someone do a feature, you're stuck. In Melody Maker, we have journalists arguing for us, but we're probably not going to get a piece because the editors aren't into it, and we're not Suede.

Cathy: It's not just music journalism at home. I think that the standards of journalism are pretty damn shoddy. It is amazing coming here, not just seeing music papers, but how all papers are better researched and more objective, rather than some emotive analysis of something, which is what everything is like at home.

K is probably a better label to get your stuff out on. I've never seen your first album, Heavenly vs. Satan.

Amelia: We are going to re-release that at some point. It's just that I've been rather feckless about organizing that. At some point those songs will be available.

Cathy: Don't say that! It's subject for a hot legal dispute in the high court at the moment. As soon as that's resolved, it will come out.

Amelia: Yes, our lawyers...

Cathy: We've blown billions.

I read in an Avocado Baby interview that they considered Talulah Gosh 'punk rock.' Are you punk rock? Is that what your ethics are about?

Amelia: It's interesting, there's ethics and then there's aesthetics. I think our ethics are very punk rock, we're very DIY, we do practically everything for ourselves, apart from what K does for us. Everything that Fugazi stands for is also what we stand for, ethically. Aesthetically, we're absolutely nothing like that! We're not really into making the loudest noise we possibly can or creating a stir, or even lyrically, writing things that are going to change the world. Lyrically, we're even more introverted than we ever were. Our lyrics are really quite internal now.

That's something I noticed. Heavenly's R.U.N.K. Girl single was quite...

Amelia: Political.

You were/weren't involved in the riot grrrl scene?

Cathy: Exactly. We were/weren't. That's exactly how it was.

Amelia: It was a similar thing again, actually, we

BY JULIE COLERO

were really ethically involved. I set up gigs for Bratmobile and Bikini Kill in England, and Huggy Bear. We were totally part of all that, but nobody really realized that Heavenly was, at least in England, because we didn't go [whole bunch of screaming noises].

Cathy: This country's much better about having a more eclectic view of what that whole scene means. They don't find it a contradiction. Like this show tonight, they can put on a show like this [Marine Research, Tight Fit, From Way Back When, Make Up], whereas at home, you just don't get really diverse bands. The thing in England was that we were " twee," and you couldn't be twee and riot grrrl. You can't have a twee riot. One's all about shouting and making a fuss, and the other's all about sitting embarrass-edly aside.

Amelia: We were quietly cross. They were lousy cross.

DJ: We've actually ended up on bills with some of the most noisy, abrasive bands, particularly those American bands. Aggressive, gritty bands.

Cathy: We played a gig with Fugazi in England. They, nicely, wanted us to. English people were like, "Oh, they're playing with Fugazi." It lends a sort of credibility. Music journalists, on their own, would never think that we could have the slightest connection to Fugazi.

Do you have any preference to what types of shows you play?

Amelia: Foolishly, on this tour, I didn't really think about it. In England, although there all laws about licensed venues, it's so flexible. I've been going to gigs since I was 14. My brother used to go and see the Damned and the Clash when he was, like, 10.

Cathy: Everything is all-ages effectively, if not

officially.

Amelia: Most venues are pretty relaxed, nothing like here. When I was booking this tour, I forgot about the issue. A lot of the gigs we've been playing have been 18+ and 21+, and I've felt really guilty about that. Some of the places we've been doing in-stores as well, to try to get those who are younger to come along and see us for free. They don't get the best show, because it's usually a

r u b b i s h sound, but at least we've done something. Have you been spoiled on tour?

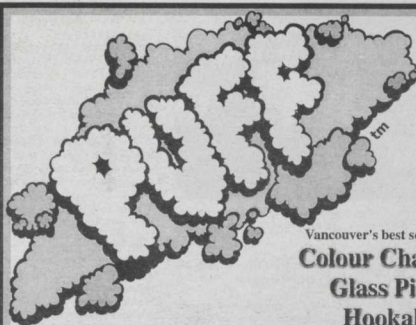
Cathy: Totally!

Amelia: We've been so lucky. People have been making us smoothies, [Candace from K mode] pancakes. We've been staying with people we know, and new people as well.

Cathy: It's nice not staying in motels and impersonal places. We've chanced upon amazing places to stay. It's been a cultural tour.

Amelia: We were saying that it's one of the better things about touring when you're a little older, which means they've got nicer houses. When Heavenly first came to Olympia, we stayed with Candace as well, and at that point she had a tiny one-room flat that was really quite rank. It was alright for one person, but it was really bad for seven! This time, she's got a nice house. There's the plus-side of maturity. The minus-side is that if we had've stayed in any rank places, we wouldn't have stood it.

We've become more picky. *



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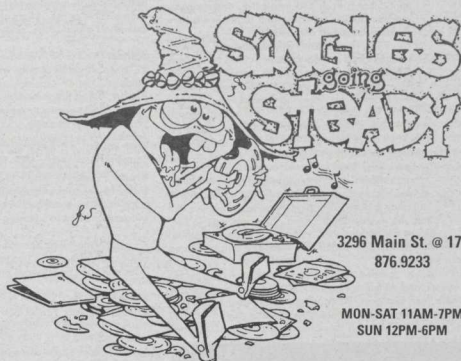
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"Definitely a life-changing thing listening to Basic Channel and Maurizio, Chain Reaction... all those mad Germans." —James, Swayzak

"Beautiful and moody is what Laurent Garner said, and we were like, 'right on.'" —James, Swayzak

House music is always reinventing itself. From its origins in disco to various formations of hip-house to deep house, jazzy house, Chicago house, hard house, and jack house, house music has now met its dark horse from Detroit — techno — to form one of the most incestuous and yet creatively intense formations of both house and techno yet: tech-house.

There are few producers that have taken both the house and techno world by storm with as much intensity as the Scottish/British techno duo Swayzak. From their debut album *Snowboarding in Argentina* to brilliant releases on their label, Pagan, Swayzak has captured the cup of the tech-house style. Merging techno minimalism and drum patterns with house production, laid-back BPMs, and a dash of German-Kingston dub sensibility, Swayzak has created a sound that is all at once beautiful, thoughtful, full of soul and emotion, and yet entirely danceable. Stripping away the traditional elements of house music and taking their cues from Berlin/Cologne legend Maurizio, Swayzak creates music that is fresh and innovative, and strangely popular among the house and technoheads here in rainy Vancouver and Seattle.

The first time I fully experienced Swayzak was at a small outdoor gathering called New Moon 01 during the summer of 1998, where local house DJ Leanne played the majority of the newly released *Snowboarding in Argentina* during her 4-6 AM set. As the fog rolled off the ocean and onto the beach and the huddling enclave of music lovers, Swayzak echoed out of the trees — dubby, pumping deep tech-house for early mornings. The second time I experienced Swayzak was this past July when they came to Sonar on a North American tour. Performing a very live electronic set (not something all that easy to do), they proceeded to play thumping tech-house that kept the sweaty Sonar crowd going well past 2 AM. Before the performance, I had the chance to catch up with James and Broom, the semi-shy minds behind Swayzak.

James and Broom have known each other for ten years, and started making music about six years ago. Broom hails from Glasgow, Scotland and James from somewhere unidentified in Britain. Before music became their lives, they both worked as A&R and Promotional reps at then U2-owned

INTERVIEW AND PHOTOS BY TOBIAS VAN VEEN

Island Records. "We're realistic, we know how it works," says James of the major labels. "The independent scene is obviously completely different and much more exciting." Which is not to say that it also doesn't have its downfalls, says Broom: "There are a lot of people who don't get paid. Because you are small, you don't have any control and people exploit you. But most of the people are really cool."

The British independent scene also has its own politics, including the "British DJ Mafia," a term coined by Mismael Morris which describes the powerful hold a handful of select, popular progressive-trance DJs have on the clubs:

Broom: They definitely control a lot of the British music scene. We have very few gigs in Britain; we get a lot of gigs in continental Europe. There are big names in Britain, and they are pretty boring, really. It's pop music now.

James: It's good, it's positive, because it means you have a healthy underground — and that's always where it is interesting anyway. We tried to run over Paul Oakenfold, actually. In the same day we were driving around London, we saw one of the Chemical Brothers and we tried to hit him. We were doing a service.

We all take a good laugh as James, tongue-in-cheek, goes on about hitting the "Garth-looking" Chemical Brother. More beers are ordered.

Joking aside, James and Broom are serious about their music. Diverse artists such as Ministry, Mr. Fingers, Kraftwerk, Human League, Public Enemy, and DJ Premier are some of their influences. It was Maurizio and the Basic Channel sound, however, that really caught their ears. "Especially on *Snowboarding in Argentina*," says James. "We had M4 [a Maurizio release]," adds Broom, "and we just went 'wow.' " "Jesus Christ — this is like, dub music," interrupts James. Broom continues on: "Up to that point, we had been making hip-

Swayzak

hop music really, then we started making real deep stuff, just from listening to [M4]. Talking and finishing each other's sentences, the British/Scottish mixed accents are as fluid as their music. I asked them whether or not, in light of their recent publicity, they considered themselves a part of the "underground."

James: Most know. We have a small label, we put out a thousand 12's, we play a lot of clubs with sometimes no people, we don't get paid.

Broom: But at the same time, we're crossover. There are a lot of people getting access to our music. We're not totally underground, yet we're not mainstream.

James: We're not exclusive. We made a video and got it shown on MTV. The thing is to get the music heard — I think obviously the further you go up the ladder, the more difficult it gets.

Broom: People like Terry Francis [British deep-house producer], you know, they've been underground for 10 years, and now he's making a big name for himself. He'll be a part of the mainstream British DJ culture soon. And he's playing the music that we play.

One thing I had to ask about was the weather. Swayzak's music often conjures up imagery of raining, misty mountain forests. Does rain have an influence on the music?

James: Well he's Sco'ish! [pointing at Broom — laughs]
Broom: Definitely. I come from one of the coldest, darkest places on an island. It's beautiful — Scotland is beautiful, and it's definitely an influence on me.

James: I think it's the rain and the weed. And darkness. It gets dark about 3 o'clock in the afternoon, and it gets really kind of boring, and you just stay inside. It is nice to escape into warm noises. Some of it is quite happy, and some of it is quite sad, often in the same song. Depending on how you feel, it can set off different emotions.

We all take another swig of our drinks. Broom looks up shyly, and reveals a bit about how they go about production: "Basically a bit like what Basic Channel and the Chain Reaction guys — you've got very little equipment, and that's why the music's minimal. You don't have any money, and that makes the music like that. We've got one sampler, an old guitar, and Cubase, and that was it."



Many would take the chance to criticise Swayzak for not expanding their sounds through different machines and for being heavily sample-based. But when you consider what they have done with so little, you realise the brilliance behind, and between, the sparse beats. "There are a few secret weapons as well that we can't divulge," adds James. "We've got a few analogue synths, but we've got to sample them anyways," says Broom. "For the new album, we've got another sampler, and a drum machine, and a few more toys. There is a bit more depth to the new one. It will seem more full than the first. The first one we had worked on it on a part-time basis. But now we are working full-time on our music, so we can concentrate on it." Broom pauses to take a sip of something dark, and James continues on: "The first album is like a collection of tracks. We put them out on our own label, and then we put them together to put out the album. This one we started with nothing — we had to come up with 10 songs that would work as an album. We have many different influences, and we do different styles all the time. We were worried it would be really disparate and all over the place, but now it's fine, it's finished."

James and Broom go on to reveal the origins of the debut LP: "The first album was pretty much an accident," says Broom.

"Everything's been an accident," adds James, "we finally got around to putting out a 12" single after about 3 years of working together. We did not know what or where our music would fit in. And we went around to all the shops, to see who would stock it. Discovered that most of the shops weren't stocking it. But there were a couple of good underground shops that just sold shitloads of it, and we're like 'wow, that's amazing.'"

They then ran into an old friend from Island Records, who was running his own label in New York. Two days after hearing a copy of the 12", he called them up and said, "let's do an album." Swayzak said all right, and the rest is now tech-house history.

The new album is more on the Detroit techno tip, says the two. "We came back from the Winter Music Conference after hearing a bunch of electro, and came home and did two tracks in a week that were like 430 West, Octave One. And we were like 'oooooh,'" says James. Expect elements of Detroit, some straight up vocal house, some very Rhythm and Sound influenced material, and some collaborations with Benjamin Zephaniah, a British dub poet and ex-burglar who has been nominated for Poet Laureate. With a track record of innovative and intelligent music, house and technoheads should watch for the new Swayzak album, which hits stores in early 2000. •



Luke Meat met with legendary Guided By Voices frontman Robert Pollard before their show at the Starfish Room July 28th, 1999.

Guided By Voices

By Luke Meat



DISORDER: Could I just clarify some rumours that have hovered over the band?

Robert Pollard: Okay.
Rumour: Bob Pollard has written over 2500 songs.

That's probably correct; I mean, I don't count 'em, but somewhere around that number. I have a big suitcase full of tapes of songs, and we recently went through them and tried to put 'em on CDs. Well, we went through maybe one eighth of the box and that was 150 songs right there.

Rumour: Bob Pollard knows the titles to all of them.

[The band nods in agreement]
Well no, not all of them, but I can remember titles pretty well.

Rumour: All of these songs are about your ex-girlfriend.

Well, my wife was my first girlfriend, so I don't have any ex-girlfriends.

Rumour: Guided By Voices never sacrifices humbleness to practice art for art's sake.

Definitely. It's always about the songs whether or not they're catchy. And you can tell Wayne Coyne [of the Flaming Lips] that!

So you're not a fan?

It has nothing to do with being a fan; I simply don't own four CD players to listen to that album [Zaireeka].

Actually, a friend of mine mixed them all together on a four-track so you could hear it all on one tape at once and the songs aren't really that interesting.

Well there you go!

Rumour: The band has 12 cases of beer backstage at every show.

We're pushing 12, we push 12 ... they keep 'em coming!

Craig Marks from SPIN envisioned you 'hunkered down before a gig, engaged in a game of RISK or recounting last week's episode of *The X-Files*. Is that an adequate analogy?

Not at all, not at all. It's funny because at one time SPIN magazine were very good to us.

In that case, did you get Jim Greer to kick his ass for spreading such slander?

Ha ha. Jim was a member of GBV but no, nothing like that.

You live in Dayton, Ohio, where my hero, Les Nessman [of WKRP fame] is from.

You mean the actor or the character?
The character. Now, is there such thing as the Buckeye Newshawk Award [award won by Nessman's character 5 times]? The what?

Is there any award given to Ohio radio personalities for doing superior hog and agriculture reporting for the Tri-City area?

Well ... I really don't know what you mean.

Were you living in Ohio when Jerry Springer was Mayor of Cincinnati?

Well, yes, he was mayor of Cincinnati.
Was he a good mayor?

Uh, I didn't really pay attention at that time.

Oh, okay. The NHL is introducing the Columbus Bluejackets this year. Now, Ohio has never had a professional hockey team before ...

That's not correct.

Oh, I'm sorry. The Cleveland Barons [sic], that's right. However, do you feel that more hockey will: a) raise morale, b) lower morale, or c) do nothing?

I'm afraid it will probably do nothing. Americans are too interested in their football and baseball to get excited about hockey.

What's the best thing about Dayton?

The pizza. We definitely have the best pizza in the world ... and beer.

What's the beer of choice?

Bud.
Johnathan Valania recently did an article on the band in Magnet...

Is that our yet?
I don't know! I just read about the article on the Internet, which mentions 'the Kim

[Deal] and Bob feud.' Would you care to comment on that?

Now, now. It's interesting that you use the word 'feud', since it takes two people to be in a feud, and I have nothing against Kim. She simply is no longer on speaking terms with us. It's more of a Kim Deal/Dayton, Ohio feud.

Okay. If the Who played at this year's Woodstock, do you think the crowd's response would be: a) better than 30 years ago, b) worse than 30 years ago, or c) no response at all?

Pete Townsend said that the first Woodstock was really bad for them, right?

I thought they were great!

So did I. Uh, I don't think they would've been any better than when I saw them four years ago on the Quadrophonia tour. It was pretty bad. Pete plays his guitar up here now [indicating high up on his neck].

'College radio' is now a moniker like 'alternative' or 'punk'. Do you feel that college radio still has an important place in '90s rock and roll?

Definitely. Definitely. I mean, those were the only stations that played us in the beginning.

Going from Cleveland's Scat Records to Matador, and now releasing *Do the Collapse* onTVT Records — what influenced the change from Matador to TVT?

We wanted to be distributed by Capitol, but the deal between Matador and Capitol fell through, and TVT were very anxious to do an album with us.

With your high kicks and microphone twirling, do you ever hit anyone in the head?

All the time. All the time.

What was your weirdest gig ever?
New York, about three weeks ago. I fell down three

times.

Four years ago you played the Commodore, in Vancouver, BC ...

[interrupting] What's the Commodore?
It's a really, really big room.

Was that for some music festival?
Yes, Music West '96.

That was a great, great show!
I agree. For the encore, though, you just simply took requests. Can you do that with the new band?

We don't do requests anymore, but the new band and I have gone over about 75-100 old songs and we're adding more each night. Nothing against the old band, but the new band allows me to work with more freedom than before.

You recently played a show with Sonic Youth, the day they lost their van with all their equipment. Any word on their stuff?
No. They found the Ryder truck a couple of days ago, but it was empty.

Oh, I was going to check your equipment to see if you had any weirdly-tuned Jazzmasters.

No, but we loaned them our gear the day after they had their stuff stolen, and all our guitars came back in really weird tunings! [laughter]

Who's the weirdest celebrity fan of Guided by Voices?

Peter Wolf — I don't know if that's weird — David Crosby, Phyllis Diller.

Are you serious?
No. Cameron Diaz had *Waved Out* in her CD player apparently. Jim Greer told me that.

With songwriting, when you collaborate with someone, does that make it a GBV song, and when you write it alone, does it go on the next solo album?

It depends on what record it's going on. Most times I collaborate it goes on either a GBV album or a Robert Pollard one, or under a pseudonym or something. I just did some backing vocals for J Mascis, so that's his. I didn't really collaborate, though. I just did what he told me to do.

One final question. I know you're a big *White Album* fan. Why don't we do it in the road?

Because no one would be watching us. And we like people to watch us. *

Cinema BeerBelly

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The Herbaliser

by Tesla Van Halen

The Herbaliser

I sucks when you really like a band, then you talk to them or interview them and they end up being total jerks. I was a bit apprehensive when I was given the opportunity to interview Jake Wherry, one half of the Herbaliser. Fortunately, Jake ended up being one of the nicest guys ever. Musicians this talented with so little attitude are hard to find. We yibber-yabbered on the phone for awhile and I was very happy he wasn't a jerk.

DISORDER: With this new album that you have out, you are working with more MCs than you did on *Blow Your Headphones*. Other than *What?What?* you now also have Bahamadia and the Dream Warriors, etc. What made you decide to work with more people? **Jake:** We always wanted to. In retrospect, looking at how our production style has evolved, I think it's a good thing, that I mean, we're just from a fairly white suburb of London, there's no rappers around at all. We've always had a common love for sorta funky music and hip-hop. Rather than not make any music, we decided to go ahead and make instrumental, hip-hop inspired music. Being inspired by soundtracks and cinematic music as well, we're able to develop quite a deep, layered, orchestrated, musical, instrumental style. Then we found ourselves working with rappers, like we knew Fabian and he was on the first album, *Remedies*. By the time we did *Blow Your Headphones*, we got to know *What?What?* and we did another track with Fabian and Big Ted. Then just before we finished *Blow Your Headphones* I put the band together, which is like reforming my old funk band, the Protheaters, and we just stand. It was a real hit or miss thing but the band turned out to be really successful. We did a lot of tours and shows. For instance, we met the Dream Warriors last summer in Toronto at the Waterfront.

I was going to ask you how you got to work with the Dream Warriors 'cause being from Canada everyone here knows them. Well, we've known them since their singles came out 11 years ago or wherever it is their stuff came out. We're nearly 30 so we've been around a while. We were playing down there and they came down and just did a bit of guest rapping with us when we played live and we hooked up from there. It was through the Dream Warriors. I got Bahamadia's phone number. Roots Manuva has been with Ninja Tune and Blaze, he's a really good underground London rapper. He'd been doing work with Yacim and Mobb Deep and Yacim's got his own label but he's also a Ninja artist so [we] kinda hooked up with him through that. The more we travel, the more people we meet.

You said you put together the band from an old funk band you were in. How did you hook up with Ollie?

We're from the same area. We went to the same college. We were aware of each other, we had heard our names mentioned in different circles, [but] it was awhile before we met up. By the time we had met up I had been playing guitar for twelve years and I had given up and I had bought a bass and started making beats with a sampler, also jamming with a drummer and a keyboard player. Ollie had had a sampler for a couple years as well. We just had a common interest when we set out and basically as soon as we had a couple records out, Ollie was doing a lot of DJing around the world, and I thought I'd make The Herbaliser into a larger project

as well. It's just gone very successfully.

Your sounds are pretty different. It's like you're coming from different sides. Ollie definitely seems to have more of a hip-hop kinda sound.

That was the trumpet player in the band. I met him about four years ago. It's like a smaller, songy kinda Herbaliser thing. It's quite retro. Like a funky soul thing.

I read in another interview that you don't keep on top of what's new and hip and all that kinda stuff. What inspires the Herbaliser to keep changing, then?

Um, I don't think we do, I think we just get better at what we do. We're still inspired by music that we were inspired by five years ago. It's quite a lot of mechanical processes to go through in the music that we make 'cause it's 90% samples, so we have to take records off, then EQ them into the sampler, then we chop them all up into lots of pieces, spend a lot of time editing them, getting different things in tune with other parts. That takes a long, long time. We're better at that and going through those processes. [A very loud airplane landing is heard on Jake's end.]

What's that? Do you live by an air base? What the hell is that?

No, that's my studio, Train Track Studios. I've got a mainline railway just right next to my studio.

Well, what is your studio like? Other than being by train tracks? It's nice and organic and warm. When I went on tour with the Ninja Tune DJ tour last summer — last May, actually — I bought so many records that when I came back I had to knock down a wall. Used to have two studios; I've now made it into one big control room with lots of cables, a big mixing desk, speakers and lots of records. And a massively fast Apple Mac. I love it. We made our first two albums on a Mac Classic II. Primitive.

Okay, this is kind of a weird question. I never realized this but I was told that British hip-hop was intimidated by American hip-hop, do you see that at all?

I wouldn't say we felt intimidated otherwise we wouldn't be doing it. I think people have been aware [that] in the past Americans were very dismissive of British hip-hop. Whereas now hip-hop has become a whole global ... like a patchwork quilt. It's been in France, Germany, Italy, Australia, Canada and England. People in Japan — there's big scenes everywhere. People are obviously influenced by American stuff. In the last few years, it seems like mainstream America has completely lost its values and principles of the original hip-hop disciplines. It's taken the underground acts, like the people from San Francisco or the Bay area and British producers like Yacim and Mark B, the Creators and us to start challenging things. We've been accepted in America now. We're selling records there. We're gonna produce two tracks on the new Bahamadia album. And T-Love, she's quite a famous rapper from LA. She's in London and we're going to produce tracks on her new album as well.

*After this point, the conversation degenerated to gossip about Ollie and T-Love being shacked up, record stores in Vancouver, and where to buy pot. **

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MIX MASTER

Mix Master Mike is beyond cute. Always raising one eyebrow at you to accentuate the verbal, he is as playful as his music, but way more laid-back. You should have seen him bounding around the network of metal stairs that crawl up the back of the Holiday Inn, eagerly striking poses for Ann's lens. After speaking with him for a while though, I began to glimpse the aggressive personality that roughs up records and brings you the hardest hitting beats. So expert is Mix Master Mike with his hands that his tactile scratching seems to cut grooves not just in your ears but down your back, straight to your rump.

DISCORD: Mix Master Mike, how was Victoria?

Mix Master Mike: It was cool. Seemed like there are a lot of kids are out there, I saw a lot of b-boys and b-girls, lotta DJs ... they're really hungry [for the music]. When I walked out on stage I got a warm welcome. I was happy.

How are your teeth? Last time you played here you had to cancel due to abscessed teeth.

Yeah, yeah, I had some major surgery done on my jaw, because I had some poison in my jaw that was about to burst and kill me.

Shit.

It was, like, life threatening.

Really?

Yeah, it was really serious. That's why I couldn't come out here. I feel real bad that I couldn't come out here, but I had to take care of my thing.

It's a good thing you're not an MC. Do you ever dabble in rapping? Do you find that, being around so many rappers, you all of a sudden bust out with a rhyme?

No, not at all. There's always instrumental scratch crazy music going on in my head, it's more a psychedelic instrumental vibe. Yeah.

If you could collaborate with anyone, living or dead, who would that be?

Sun Ra. And his whole orchestra.

What other jazz players do you want to hook up with?

John Coltrane, of course Miles Davis.

Anyone living?

No, all my heroes are dead.

What's the most frustrating thing about being a DJ?

Finding the last break you've never found before, such as beat records, and beat mining and digging through crates and trying to find the one you're looking for, just really obscure breaks. You know the title but it's just hard for you to find, you have to go to all these used record stores, and you're constantly just searching for stuff. Sometimes it gets frustrating, but I end up finding other things too.

Does being a DJ mean that you don't have the same problems as more visible, commercially successful musicians? Can you go places and just be 'Mike' and not have fans on your ass?

Well, I'm not having problems, but pretty much everywhere people know me. In Japan they chase me with their mixers and stuff like that. They want me to sign their mixers and they chase me down the street. It's cool, it hasn't become a problem yet, but I know how it can become a problem, hanging out with Ad-Rock for eight months.

Because he's the babe-est of the Beasties.

That's my boy. By the way, me and Ad-Rock are coming out with an album. We're collaborating on an instrumental record.

Are you experimenting with playing different instruments?

Yeah, like drums, Moog organs.

So is that gonna be on the album?

Maybe.

Is it coming out on Grand Royal?

It'll be under whatever we make up.

Do you think it has become necessary to include live instruments in order to advance hip-hop, keep it from going stale? Or do you think that element has always been there, in hip-hop's jazz and funk roots?

Um, as far as the advancement of hip-hop? Maybe. It sort of branches it out, widens the creativity of the whole hip-hop genre. Like me, I'm learning how to play stuff here and there, and I feel like it does send hip-hop into other directions.

I remember the Jazzmatazz album, by Guru.



Just from listening to that album I can tell that Guru thinks that he invented the fusion of hip-hop and jazz.

No, I don't think so. I think the Beasties have. They [the Beastie Boys] had an album out by the time you started DJing. You were 14 when you started, right?

Were they an influence on you?

Yeah, huge.

So when they approached you to play, did you wet yourself?

It wasn't that unreal 'cause, you know, I had my own crew, the Invisibl Skratch Picklz, and I'm doing shows with them, tours, so they recognized me and they knew what I was about. And when Adam Yauch wasn't home I would leave these messages, like scratch messages, on his machine.

And one ended up on Hello Nasty.

Yeah, that was one of the actual ones. It just drove him berserk. This was while I was working on *Anti-Thief Device*. They called me up and they sent me some plane tickets. Mike D. got on the line: 'What's up Mike?' I was like, 'Yo, shit, fly me down, cool.' **So were you happy with Anti-Thief Device and Surprise Package, with how they turned out? Did they turn out the way they sounded in your head?**

Yeah, I think so. I just want to say that 'Three MCs and One DJ' is the number one video in Japan right now.

I just saw it two days ago. It's fucking great. Whose idea was it?

Uh, mine and Adam Yauch's.

Is that someone's actual basement?

That was our dungeon. That's our practice facility in New York City, we call it the Dungeon.

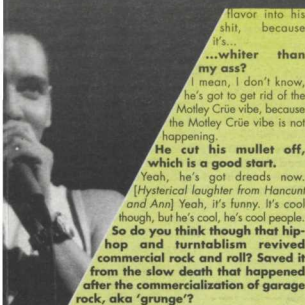
Do you still live in San Francisco?

On the outskirts of San Francisco, yeah.

Do you think that hip-hop and turntablism revived rock and roll? With all those shitty bands coming out, like Limp Bizkit, all those shitty top 40 bands that have jumped on the bandwagon of mixing hip-hop with rock and roll ...

Actually, I hooked up with Tommy Lee. He's doing a solo album called *Methods of Mayhem*, matter of fact I've been in the studio with him [for] like the past four months, just hanging out, staying over at his house, working on music. So I'm trying to bring the hip-hop

**INTERVIEW BY CUNT E. FRESH
PHOTOS BY ANN GONCALVES**



flavor into his
shit, because
it's...
...whiter than
my ass?

I mean, I don't know,
he's got to get rid of the
Molloy Crüe vibe, because
the Molloy Crüe vibe is not
happening.

**He cut his mullet off,
which is a good start.**

Yeah, he's got dread now.
[Hysterical laughter from Hancock
and Ann] Yeah, it's funny. It's cool
though, but he's cool, he's cool people.

**So do you think though that hip-
hop and turntablism revived
commercial rock and roll? Saved it
from the slow death that happened
after the commercialization of garage
rock, aka 'grunge'?**

Yeah, I think that hip-hop has taken away from
rock and roll music, you know?
popular, more of a money making business than
rock and roll music, you know?

**There's been a lot of talk lately, saying 'Hip-
hop has come full circle.' Do you agree or
disagree?**

I think it's more recycling itself, it's just changing
constantly, just finding its way back, coming forward
and finding its way back again, as time changes the
music changes with it. People think it's dying, rap is
dying.

**Because of Jay-Z and Brandy & Monica and
that shit?**

Yeah, and all the collaborations. It's just getting
watered down and stuff like that. I agree sometimes
with that, but there are some underground artists
keeping it real, alive. But that's why I love my music.

**I want to bring back the raw element of hip-hop
and the basic backgrounds of just music, the music aspect.
That means getting it out of the hands of
white money...**

Yeah, yeah, I mean kind of like wheeling and dealing
with them, you know what I mean? As long as you
have your own creative control, you're fine.

**So would you say that Rockit was a seminal
recording for you?**

Yeah, I used to DJ in my bedroom, and I turned
on my TV, and I seen Grandmixer DST live in
concert with Herbie Hancock, and I saw him
moving the record back and forth and creating
this crazy noise, which was scratching, and it did
something to me, you know? I knew what I
wanted to be.

**And what about Grand Wizard
Theodore?**

Theodore, Flash, Theodore's the inventor of
scratching, and I give him much respect.

**Can you tell me about the Global Skratch
Foundation?**

The Global Skratch...?
**Yeah, it's on the Invisibl Skratch Picklz
website. You guys started this foundation
called the Global Skratch Foundation?**

Yeah, do you know anything about this?
No, I'll have to call my man up. 'Yo Q, what the fuck?
What are you doing, trying to start a foundation?'
No, I just have a lot on my plate, you know?

**Who came up with the name Galactic Butt
Hair?**

Not me, no, not me, you know me, not me.
I love it.

Is it too far out for you?
No, that's Q-bert for you. That's Q-bert, that's my boy.
**So you're more down to earth than Q-bert,
would you say?**

No, I'm pretty, I don't know...
You just don't have a butt hair fetish.

No I don't. I don't put those two words
together. I don't want to share that with
people, you know?

**You prefer to keep the hair up
here and the butt down there?**

Yeah, yeah, yeah.
**I hear contradictory
rumours that A-Track is
part of the Invisibl
Skratch Picklz.**

Yeah, he is, he's an
honorary member
though. I'll tell you
what it is, it's me and
Q-bert, then D-styles
and Shortkut, and
then the honorary
[members].



**You've won a lot of awards, and been
inducted into the DJ hall of fame.
Which honour has meant the most to
you?**

Really, the most rewarding is being able to fly to
Beirut, Lebanon, and take hip-hop there. Being the
first hip-hop act to fly to Lebanon and play to the kids
in Beirut. It was incredible, you go there and people
[are] in biker boots, light jeans. They're into techno
music and dance music, electro. After we perform,
we plant a seed and we flew back there, everyone
[was] wearing hip-hop hats; everybody thought they
had to get a name chain like me, they were copying
our tricks.

**So where haven't you played that you
would like to play?**

I don't know. Cairo, Egypt. The only place I haven't
been.

So what's a tweak?
A tweak scratch? When I pull the plug from the wall of
the turntable and the record drags and it's powerless.
So I'm manually controlling it with my hand.

**And you invented that. Did you give
yourself the name Mix Master Mike, or was
it given to you?**

It was given to me, by a close friend who's like, not
here with us today. I went to high school with him
back in 1985.

**He just decided that you were the master,
he said, 'You're the master, you're the mix
master'?**

That's what he said, yeah. Three Ms. It's always been
my name, ever since.

**Two more questions. What do you think are
the most innovative, promising trends in the
future of turntablism?**

I'm taking it to video games now, branching out,
making video games out of the music.

**Then, interactive media might be one of the
promising trends in the future of
turntablism?**

Yeah.
**So you're going to do a video game, where
you get to make your own Mix Master Mike
song?**

No, right now I'm doing a snowboarding game with
a company; they're going to actually make a
snowboarder that looks just like me.

**Are you big into snowboarding? Have you
visited our Canadian 'hills' yet?**

No, I want to.
**What else does the future hold for Mix
Master Mike?**

A movie. Yeah, I'm directing and doing the score for
a horror movie.

Oh really? Can you elaborate?
Not really.
Is it going to be scary?
Oh, yeah. Serial Wax Killer stuff. Yeah.
Yeah. Yeah. *

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BY BILL K

DV8
515 Dave

If you are anything like me, and since you seem to be reading DISORDER you are obviously not, DV8 is not a place to frequent. I always took it to be one of those places filled with downtown people who are way too hip and think it to be a cooler spot than it really is. Since I try to have an open mind, I thought I would go again and see how much of that was true, actually eating something instead of just drinking beer and bitching about how annoying I found it in there. If you want to know the truth, a workmate offered to take me and two others out for all we could eat and drink for ten bucks a piece. He was broke and had a bunch of credit saved up on his barter bucks card, so he said he would take the cash and just put all the food on his card. There is nothing like taking advantage of a friend when he is down on his luck.

We arrived at DV8 at ten o'clock on a Wednesday night to find it almost packed. This wouldn't have been so bad in and of itself, but it meant we had to sit in the upstairs section. The upstairs is hot, smoky and cramped for space — not too different from the downstairs, when I think about it. When our server finally arrived we ordered the first round of drinks and appetizers. I had a gin martini and hummus. The martini wasn't bad. Neither was the hummus, although it could have used a bit more garlic for my taste. For the main course, two of us had the Doom Burger with a salad, and the other two had pasta. The burger was big and pretty good. I tried a bite of the pasta, but it wasn't so hot. For dessert I had a piece of raspberry cheesecake. The cheesecake was all right, not the best I have ever had, but definitely edible. Finally, to top the meal off, I had a couple pints of beer (I think it was the Whistler

Cream Ale) and a few cigarettes. Not bad for ten dollars.

Looking back now, I would say that my dining experience at DV8 wasn't bad at all. My drinks were good, the food was tasty, and the portions were more than adequate. Of special note, though, was the service. Every time the server walked by, one of us ordered something. He was a good sport about it considering he had to carry stuff up the stairs every ten minutes. One of us was also one of those finicky diners with tons of questions, complaints, and requests. There weren't that many hipsters there, and the DJ they had spinning records wasn't too bad either. Considering all that we ate and drank (three appetizers, four entrees, three desserts, four martinis, a bottle of wine, three moccas, two glasses of port, and seven pints of beer), the bill of just over two hundred dollars didn't seem unreasonable, especially considering my share was ten bucks, plus tip. •

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ROBERT BUDDE

Misshapen
(Newest)

YVONNE JOHNSON AND
RUDY WIEBE

*Stolen Life: The Journey of
a Cree Woman*
(Alfred A. Knopf)

Rudy Wiebe, besides being one of the finest writers in the country, is one hell of a mentor. The man is not only prolific at turning lines, but helping others turn them as well. Two cases in point: *Misshapen* by Winnipeg writer Robert Budde, and *Stolen Life: The Journey of a Cree Woman*, old Rudy's collaboration with Yvonne Johnson. Each book is clearly prairie... clearly Rudy, but distinct enough to be valuable reading.

Budde is a sweet, sweet guy from "Peg city who, coincidentally, taught me when I was a starry-eyed first-year at the University of Manitoba. He's responsible for getting me interested in writers like Rudy

Wiebe and Aritha Van Herk. You can call it a conflict of interest that I've chosen his first novel, *Misshapen*, to review, but I'll just call you an asshole and tell you it's a really good book. It is. No shit. Equal parts magic realism and metafiction, Budde weaves together an engaging tale involving a turn-of-the-century freakshow. Based partly in reality, factual characters like Jojo the Dog-Faced Boy and the Bearded Lady become fictional in Budde's imagination. Budde writes revolutions and births and deaths into their histories and makes their stories as fascinating as they probably were to the multitudes who once ogled them. What Budde makes clear, though, is that running off and joining the circus was never as glorious as it was made out to be. The tired, hungry, exploited performers had to put on a different face for the crowds but, behind the scenes, they were fighting a monumental battle with the Barnums and

the Baileys. It's this sort of working-class heroism that I found particularly appealing in *Misshapen*. But that's not the only thing: it's wonderfully written, brightly imaginative, and a sure sign of more great work to come. Even better, it's available from a small, independent bookseller called Newest Press, based in Edmonton. Rudy Wiebe, it seems, is playing a significant role in Newest and has used his Midas touch to help Budde turn this thing into gold. Hopefully, folks will pass by the latest Mordechai Richler or Margaret Atwood and pick up some real CanLit. Toronto sells enough books. Prairie Pride, kids. Prairie Pride.

Stolen Life is a little bit different. Rudy didn't proofread. He didn't edit. He helped write. Yvonne Johnson wrote. She is currently in prison serving a life sentence for first-degree murder. Yvonne doesn't deny her crime, so it's the harrowing story of what led her to "that

fateful night" that makes this story worth reading. Yvonne takes her readers on a tumultuous journey through her past; we read of the sexual abuse she suffered, the dire economic circumstances she was forced to endure throughout her childhood, and, most importantly, the racism she has faced in both Canaduh and the United Snakes. Yvonne's story is, unfortunately, far too real. The fact that she has ended up in the prison system is not surprising, considering her circumstances. It's her remarkable tenacity that makes this story important for every citizen to read. Forget *Old Man and the Sea*, this book is a real story of hardships endured and overcome.

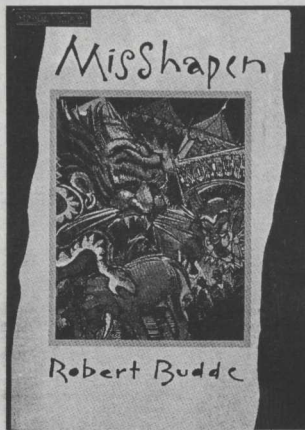
Yvonne's education could be described as minimal at best. Her intelligence, on the other hand, cannot be ques-

tioned. With the help of the old man from Edmonton, she has produced a book that echoes the work of Rigoberta Menchu

Cree Woman has recently been released in a paperback edition from Alfred A. Knopf and can be purchased at all the finest local booksellers. And for all you clowns who actually give a hoof, this book was nominated for the Governor General's Award (and probably should've won).

Rudy's scope is grand. His contributions to these two books is immeasurable. The Rudy stamp is pronounced in each work, but doesn't stifle the creativity of either writer. One day a Canadian will win the Nobel Prize for Literature and it could very well be him. What makes me love the old guy is the fact that he's not willing to sit on

his laurels and collect money from his numerous prize-winning works. He gives the little folks a chance, and that's why Rudy Wiebe is champagne. *



Robert Budde



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Under Review

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ANGELS OF LIGHT

New Mother
(Young God)

Wim van de Hul's photos for this CD depict dead earth and lush, choking vegetation. Michael Gira's musical arrangements likewise run from stark to unthinkably baroque. When the brain and voice behind **Swans** decided to write a love song — an album of love songs — for his estranged and departed **Jarboe**, he recruited a battalion of players and more instruments than can be listed. Nonetheless, even the most thickly layered songs seem quiet and lonely. This is partly due to a country aesthetic which brings to mind the eerie deadness of certain American folk art forms. I have to laugh at myself for comparing *New Mother* to Shaker cabinetry or Mennonite quilting, but the association sticks. Gira's work has become startlingly introspective and graceful over the past couple of years [anyone who has heard the **Body Lovers** will agree] — even his lyrics, which are often embarrassingly heavy-handed and Gothic, come across as less blatant. The country atmosphere feels authentic even when peppered with synthesizers, tabla, xylophone, and dulcimer. Those acclimated to the oppressive darkness of Gira's earlier visions may find themselves dazzled by the relative brightness and potential of these new songs.

zkxay

BEDSPINS

Oral Exciter EP
(independent)

This one totally came out of right field — or should I say the right coast? This extended player from Halifax quartet, the **Bedspins**, came out late last year and has not received a lot of press anywhere in Canada, which is a real pity.

Singer/songwriter/guitarist Charles Dickinson has a real knack for writing self-deprecatingly trad prog-pop lyrics and music which jets you back to the early '80s Vancouver scene, when every schmie with a guitar decided he/she would release an album, and, for some wacky reason, it seemed to work both aesthetically and aurally.

The line lead guitar work by Chad Murphy — cousin of famed Murphy Brothers, Chris and Matt — adeptly leads this short six-song (and one secret

track) album through blues- and country-tinged rock and pop and a quirky surf instrumental called "Strange Days Revisited."

The addition of Dawn Halffield's (of **Johnny Favourite Swing Orchestra** fame) baritone sax on "Here and There" and "Hey Mama" makes these tunes feel like a cross between the music heard at the blues pub our parents now spend their weekends at and early '80s art-rock jazziness.

The Bedspins is more or less a studio band at this time, but I am really looking forward to the day leadman Dickinson decides to yank the Bedspins out on a tour. The band's cheery enthusiasm is that infectious.

Spike

ERIK BELGUM & INERTIA ENSEMBLE
Blodder
(Innova)

I have never reviewed spoken word. This is odd, considering I am majoring in Creative Writing. I never really thought about mixing sound with word. Well, I had, but I thought that was a good opening sentence. And it's not a bad opening sentence is it?

Blodder I have never heard of before. My instinct tells me that the creators of this project are from the ultra-postmodern vein of artists that deconstruct everything from image to sound to word to CD. I like that. A lot.

The sounds are honestly pretty neat; the overlay of words, schizophrenic repetitions, returning to old sentences over and over again like they're layering the very fabric of the narrative.

The sounds focus mostly on violent crime. The first two tracks are specifically concerned with death and the pointlessness of existence in America; a convenience store is held up, someone's life flashes before their eyes. Someone else dies when a police car runs out of control and

up onto the side walk.

An interesting aesthetic. One might go as far as to suggest that this project is the *Natural Born Killers* of spoken word. It's as good a metaphor as any.

The CD itself (it's a double, by the way — 99.17 minutes of deconstructionist spoken word) is perfectly packaged: the cover art depicts a person recorded on a convenience store camera, a black and white photo capturing the malaise and dissociation of humankind with its surroundings and the angst of being a white male in North America.

Yeah, whatever.
Anthony Mandary

DEERHOOF
Heidy Haws
(KRS/SRC)

Hey it's **Blonde Redhead**, but more prog, and they sound pretty boring. Wait a minute — this band is called **Deerhoof**. This band puts out Olympia-style art-rock, complete with lyrics that make no sense at all, high-pitched vocals, some grainy guitar licks, and odd rhythms. Unfortunately, I find that the ideas within their songs don't fit together properly or flow well at all. They're too long for what they are, and, well, they don't do anything for me. To put it bluntly, **Deerhoof** sounds like they have a good idea of what makes for good songs in their genre, but they don't meld together very well as a band, and thus they are not very nice to listen to on record.

Chris

FOLK IMPOSION
One Part Lullaby
(InterScope)

By their own admission, John & Lou practiced with this one, foregoing the luxury of writing while for good songs in their genre, but they don't meld together very well as a band, and thus they are not very nice to listen to on record.

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yes there are.

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i told you there were more reviews here, non-believer.

before. It lacks the four-track kinkiness of *Dare to Be Surprised*, as well as the lurking angst of the *Kids* soundtrack stuff, and I guess that's a testimony to the character and skill of these very fine musicians that *One Part Lullaby* is more folk than imploration. If you're anything like me you like yr meat done rare or just RAW (those are metaphors — I'm a vegetarian). But I wasn't disappointed. Instead of having an overcooked mess on my hands, *One Part Lullaby* is tender and flavourful. I love metaphors, don't you? *Hancunt*

FRANKLIN (Tree)

Pennsylvania's Franklin play decent postpunk with an obvious reggae/dub influence. This band has been around for quite a few years and it seems that time has definitely had an effect on their sound. Originally a very screamy and energetic band with more of a punk side to them, Franklin has gone for more of the long-jam-odd-oriented type of songs on this effort. This is not a far cry from *June* of '44's last two albums, but Franklin's take involves less artsy noise and more lyrics. The thing I've always liked about Franklin is their distinct vocal harmonies, and on a number of tracks on this album they show off their voices, particularly in the super-catchy "Major Taylor," which combines an excellent dub bassline with some good lyrics and an inventive vocal harmony. The album as a whole doesn't really keep my attention the entire way through, but every song does have its moment. If you haven't heard this Franklin yet and are into dub-influenced indie-rock, this might be worth-while listening.

Chris

GANG STARR

Full Clip: A Decade of Gang Starr
(Noo Trybe)

It's been out for a while, but I'll give you the rundown anyway: *Full Clip* consists of favourites, remixes, and b-sides from duo Guru and DJ Premier, aka *Gang Starr*. Thirty-three tracks on two discs (for four pieces of vinyl) provide a definitive look at Gang Starr's previous live studio

albums including last year's *Moment of Truth*. Plus there are three new tunes. Like most "Greatest Hits" collections from great groups, this is a great album. Don't let my redundant tone spoil that fact. Despite the fact that lame-as *K-Ci & Jo* appear on the album (while way cool "family members" like *Bebe Reanaldo* do not), Guru's love of jazz and conscious lyrics make up for it the entire time. His thoughtful, multi-leveled approaches and responses to "bitches" and "gangstas" provide the proof that some newcomers claiming to be conscious, like *Canibus*, are full of shit and still sucking on their mamas' tits. Speaking of child-rearing, Guru's frequent references to his son turn me on big time. Not cause I'm trying to make an incestuous Oreo cookie with me in the middle, but because there is something infinitely wonderful in hearing someone other than *Sinead O'Connor* or *Will Smith* discuss parenthood. *Hancunt*

THE GO Whatcha Doin' (Sap Pop)

Stupid records. Silly boys. How long is the attention span of today's youth that they expect us to be interested in bands reshaping the old rock sounds? I like *The Go* alright, but I don't really know if they're anything special.

So they rubbed me the wrong way right off the bat by recording their first song so that it sounds poorly mastered and about a million years old. Arg. If I wanted that sound, I'd listen to crackly old *Kinks* records. The fact that they are so openly ripping off everything good is no surprise, it's just weird to see them do it so... precisely. Once the sound quality improves, this CD is a lot easier to enjoy. The lyrics are trashy and the guitars are thrashy — you can dance to your heart's content. This record, unfortunately, doesn't have any special qualities that make it stand out from the current onslaught of rock revival specialists. It is good, but not great. No legends being made here, only stolen from.

Julie Colero

**GUIDED BY VOICES
Do the Collapse**

(TVT)

Robert Pollard is a big pompous idiot. I hate his guts. Everything I read about him makes me want to rip the pages up. I want to draw moustaches on every picture I see of him. When I recently saw *Guided By Voices* in Vancouver, I was hoping that his pants would split because they were too tight for him. Robert Pollard really wants to be a rich rock star. For *Do the Collapse*, he enlisted the help of *Ric Ocasek* with hopes of becoming radio friendly.

So what about the music? Underneath the shiny coat, it's the same GBV. Happy, guitar riddling and catchy. And I listen to this album once in a while because... sometimes I'm a pompous idiot too.

Christa Min

IGU WITH MIRANDA JULY Girls On Dates (K)

Before I had ever heard anything about *IGU* I was told by our illustrious Music Director, "They just kinda play music and chain-smoke."

Listening to this single makes me think all the smoke has gone to their brains. Not in a bad way. But there are some definite weirdly-fun/odd things about these people. Definitely some lack of oxygen in the brain cavity. But in a really good way.

Miranda July provides the vocals while *IGU* breaks up some funky shit. Good, odd, electronic. The vocals tell the story of Ms. Sting (pronounced "Stoves") who has witnessed the bizarre death of Mr. Mosel. The victim then proceeds to ask the young Ms. Sting (that's "Stoves") on a date despite the fact he cannot speak. ("Oh, I get it, you're building a language, how cute.") If you are don't understand this review, be thankful. Get the CD. You still won't get it. I don't think I do.

That's not to denigrate *IGU*. No, it's a good thing to make music and audio art that push the boundaries of established modes and tastes. *IGU* succeeds. And they're not just some crazy folks who smoke too much, they make some excellent music. The remix of this single is beautifully relaxing.

Get this piece of music, if only to play to your straightedge friends to prove how wacky you truly are.

Anthony Monday

MAGNETIC FIELDS 69 Love Songs (Merge)

It's no joke: *Stephin Merritt* has actually gone and written 69 songs about love. True, all his songs are about love, but 69 of them all at once? Yikes. That's a lot of mushy stuff, right? Well, it

would be, if it weren't Merritt's music. You've got your sad love songs, your happy bits, and a couple of plain old oddities on these three discs chock-full of emotions. There are at least five "hits" on each of the three discs, plus a bunch of almost real-goddies. I was pleasantly surprised to discover that, of the 69 tunes, very few were unnecessary or over-the-top.

Even these few excessive tunes will be welcomed by most *Magnetic Fields* fans, who seem to be willing to take anything that Merritt dishes up and cuddle it to death. Why? Merritt is the man with the golden tongue and the clever sense of sound, and he knows how to write a good pop song. His use of wacky keyboards, banjo, piano, and cello never hurt a thing, either.

If you're a *Magnetic Fields* fan, you probably already own this — people were fighting over the few copies of the box set that Merge made available. If you're new to the world of *Mag Fields*, start with disc one and collect all three. You'll all have Merritt's painfully catchy lyrics embedded in your heads in mere seconds, and you'll be much better off for it.

Julie Colero

THE MICROPHONES Don't Wake Me Up (K)

When I was at YoLo a GoGo, I lost count of how many bands *Phil Everm* played in. The *Microphones* is kind of his solo project. *Everm* is what *Leonard Cohen* would give birth to if he could breed with a drum set. (He sounds nothing like *Cohen's* real son.) *Don't Wake Me Up* is full of quiet noise, distorted/acoustic guitars and accordion loops. The background vocals are sort of out of tune, but they're charming. I remember seeing *Phil* and the *Microphones* perform. *Phil* and *Eric* huddled in a circle, sharing a microphone, singing an *Eric's Trip* song. How nice.

Christa Min

NO KNIFE Fire in the City of Automatons (Time Bomb)

No Knife are not breaking any new musical ground or blowing any minds with their guitar-led (and for lack of a better word) "emotional" indie-rock, but for what they are doing they are definitely doing a great job. *Fire in the City of Automatons* is made up of completely catchy, melodic songs with very inventive, duelling guitar hooks and full-sounding vocals. Each of the 12 tracks sounds like *No Knife* has spent a lot of time and care writing it; they have a great



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22 3 w/ francois
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23 Tom Waits
24 apres party
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25 the Microphones
26 Miroh (F.U.S.A)
27 M. Perri + guests
28 Harlan + guests
29 the Jades
30 plays + music
in the 30s
31 October Crisis
32 #4
33 Tongue + harcon
34 play the hits
35 Steve Wright
36 + m.a.z.p.a.w.
37 Howard Roark
38 + Otaku
39 October Crisis
40 #5
* = every week

knock for playing indie rock that flows really nicely. Their music portrays a sense of urgency without resorting to [often unnecessary] screaming, cheesy power-chord choruses, or overly earnest lyrics. This is what I would venture to call rock that is quite polished, definitely tasteful, and somewhat guitar heavy, but still very easy to good about anyone to listen to. Good stuff!

Chris

OCOSI [IN]

(Negative Air Research) Paul Molyneux and Simon Smerdon pretend to be **Ocosi**. Meanwhile, **Mick Harris** mails in his drum bits and gets to be the invisible **James Martin** behind an otherwise Canadian dark rhythmic release. I like Mick Harris. I never listened to **Napalm Death** and there were a couple of tedious **Scorn** CDs, but he's done so much wicked death ambient and played with so many cool people that I have to plug anything with his name on it. [IN] isn't the greatest thing I've ever heard but it has potential. "You" sounds like one of those unpleasantly dull **Scorn** tracks — six minutes of a single, unvarying drum beat. Fortunately, "Cosmocene", "Bwong", and "Suck Radio" are all fine examples of rhythmic somnolence. It doesn't stand up to half of Harris' original work, but such is life.

zkry

JOEL R.L. PHELPS AND THE DOWNER TRIO Blackbird (Pacifico)

Joel R.L. Phelps is the best song-writer in the entire world.

Christa Min

RED HOUSE PAINTERS Retrospective (4AD)

Before y'all rush out to get this new **Red House Painters** record, you should probably know that it's one of those "greatest hits and other miscellaneous scraps" albums. **Retrospective** is a double CD representing the band's 4AD years. The songs on disc one were selected by 4AD from their own releases, while those on the

second disc — demos, live tracks, and outtakes — were selected by the band's Mark Kozalek.

I suppose disc two is meant to be a privileged peek into Kozalek's own personal shoebox of warby cassettes and long forgotten master tapes, but I'm more interested in listening to disc one's more familiar album tracks, whose highlights include the charismatic **Kiss** cover, "Shock Me", and hypnotic epics like "Drop" and "San Geronimo."

In small doses, the songs are thoroughly engaging and Kozalek's voice is, to quote the liner notes, a "natural wonder." But listen to **Retrospective**'s entire two and a half hours at once and the 1980s style production [chorus guitars, overused delays and reverb] becomes aggravating, the songs don't capture the listener like they normally would, and Kozalek's beautifully dreamy voice seems dreary and monotonous.

Retrospective's first disc is an adequate summary of the **Red House Painters**' 4AD discography but I find disc two more or less a throwaway. The live and demo versions of album cuts generally differ surprisingly little from the released tracks. If the outtakes were really that great, they probably would have found their way on to an album by now.

Wow, I guess I'm sounding a little harsh in my critique. I really do love the **Red House Painters**; I'm just more interested in their future than their past. I'd much rather hear some fresh material than assorted leftovers. If you care to check out **Retrospective**, be sure to listen in moderation.

Fred Dorf

RHYTHM ACTIVISM Jesus Was Gay (G-7 Welcoming Committee)

Jesus Was Gay is [if you buy into the liner notes] at least the 37th release from Montreal poetry/music collective **Rhythm Activism**. Founded by Sylvain Cote and Norman Nawrocki in 1985, these cats specialize in politics, humour, drinking, playing those rubber band things

you put in your mouth, and just generally causing a scene. The music is a kind of folksy, circusy, gypsy-like chaos with a lot of fiddle and very little bona fide singing, so you may want to listen to this one before committing to a purchase. If, however, you can get into the leftist anarchy and good-times humour of the lyrics, all else will slip away into irrelevance and you'll be begging to support the movement. Besides, at \$11 through the mail, you can hardly afford not to.

Jamaal

ROAD RAGE Nathin' to Declare (Radical)

Being a Martin myself, I must give this band praise for writing a song with lyrics like, "You know he's coming round your place!" And he'll be coming in your face! Old Martin what a cool guy! As **Road Rage** does in the song "Smarmy Martin" off their first full-length release **Nathin' to Declare**. This album, originally released in Europe by Bomb Factory Records, has been re-issued by the American oil/ska/punk label Radical Records [home to **Blanks 77**, **Social Scare**, **Inspector 7**, etc.].

Road Rage describe themselves as "77 style English punk" — a description I'd agree with — but the sped-up tempo and grade school sing-song choruses that surface on certain songs are rather more characteristic of a band signed to Fat. This record is certainly well done and easy to sing along or wave your fist to, bar the questionable lyrics on track 3 ("What's Your Gender"). However, it does not necessarily stand out from other fast-paced, drinking, fighting, obnoxious English punk bands. If the **Exploited** were to force themselves upon the **Toy Dolls** [who from the union would have a baby which spent a lot of time in the orphanage with **Snuff**] you would have **Road Rage**.

Fartin

SQUAREPUSHER Maximum Priest EP (Nothing/Warp)

And in this corner, Tom Jenkinson [aka **Squarepusher**] starts off

with the most slow, melodic, echoing track I've ever heard from him. Sounding like a cross between **Pole** [without the bass] and a funeral oration, the heavy-handed marching of the song lines up mourners in black at the death of the nation's favourite android. The echoing sounds are apparent in the title — "Our Underwater Torch" — and then move on into the more familiar d'r'b of "Decathlon Oxide." A somber, pallid mist is cast over all of these tracks. Death mood. Underwater death, being suffocated by strong-armed scuba divers. Piano chords and humming, rotating washes drift in and out of a morphing, sometimes jinglish, sometimes **Autorech**-cold analogue-ish d'n'b/breaks drum patch that sucks the listener down beneath the subterranean depths of the deepest ocean canyons. At the bottom, you discover a demented lounge-party featuring all your relatives in '70s polyester, as apparent in the loungey-slow odd quirkiness of "You're Going Down," a song which comes complete with utterly fucked **Mr. Bungle**-style bass guitar and vocals. "Cranium Oxide" sounds like a torture session with a car battery, while the **AE** mix of "Two Bass Hill" continues on in the same offkey underwater glockenspiel-beat fashion, and the **Yee-King** mix of "Circular Flexing" ends up winning as the standout track, working the same underwater sounds, pushing them to the background of the eerie complex intelli-d'n'b which becomes rife with squelches of the glow-in-the-dark-deep-sea-fish kind. Sharks unite!

Tobias

VARIOUS ARTISTS Soundtrack: Free Enterprise (Unforscene)

What is this? Where is this movie playing? Why does it have **William Shatner** rapping a monologue from Shakespeare's **Julius Caesar**? Isn't **Duran Duran** dead? **Bertine**? **Manufacture** with guest vocalist **Sarah MacLachlan**???

Stop it. Just stop it all now. I've had just about enough. Anthony Mandy



MOTHERLAND



OCTOBER LISTINGS

FRIDAY, OCT. 1
SUBSTANCE
CHARLIE BROWN
HARDWARE SPEED
RELIGION
SATURDAY, OCT. 2
TOASTERS
EASY BIG FELLA
SUNDAY, OCT. 3
SPEEDLEADER

JPS
FELCHERS
TUESDAY, OCT. 5
BLINKER THE STAR
LEETCHORIVE
THE DIRTIMITTS
THURSDAY, OCT. 7
ABERRATION
MODUS OPERANDI
FREAKS OF NATURE
FRIDAY, OCT. 8
THE GET UP KIDS
CLOSED CAPTION RADIO
ALL STATE CHAMPION
SATURDAY, OCT. 9
GOD AWAKENS
PETRIFFED
G.R.A.Y.E.L.
TRACTOR

WEDNESDAY, OCT. 13
DON CABALLERO
KAREN FOSTER
SAUL DUCK
THURSDAY, OCT. 14
SQUARE THE CIRCLE
SAM
VERSION
FRIDAY, OCT. 15
VEAL

OH SUSANNA
ZUBOT & DAWSON
SATURDAY, OCT. 16
WILLEM BREUKER
KOLLEKTIEF
MONDAY, OCT. 17
JAILBREAK V WILD DJS
SLIM, YANN SOLO & JASON HOPE
TUESDAY, OCT. 19
STRANGEFOK
THURSDAY, OCT. 21
TEMPLAR

FRIDAY, OCT. 22
BOCEPHUS KING
TIME WAITS
SATURDAY, OCT. 23
FREAKWATER
GIANT SAND
SALLY TIMMS
MONDAY, OCT. 25
STEREO TOTAL
THURSDAY, OCT. 28
BLONDE REDHEAD
THE BLACK HEART
PROCESSION
TWO TON BOA
FRIDAY, OCT. 29
JOHN POPPER

SATURDAY, OCT. 30
METAL DE FROMAGE
SUNDAY, OCT. 31
ROY PATTERSON

goods for the
urban
revolution

motherland

2539 main st.
vancouver, bc
604.876.0721

what the disorder monkeys listened to:

arling and cameron, art bell, beatles, bevis frond, big lebowski soundtrack, bis,
david bowie, cool, eve, fugazi, heavenly, heavens to betsy, herbaliser, macy gray, mecca
normal, millenium project, new bad things, plumtree, public image ltd.,
superchunk, tilt, tindersticks, weakerthans, and a whole bunch of other stuff that
is hard to remember at 11:35 pm.

Real Live Action



LIVE MUSIC REVIEWS

HERBALISER

Thursday, August 26 and Saturday, August 28

Sonar/The Rev, Edmonton

I like the Herbaliser a whole lot. Everything they've ever recorded, I dig. This was my headspace as I headed out to Sonar to see Jake and Ollie and their eight-piece band. Of course so did the entire population of Vancouver. Admittedly, when a show is disgustingly packed, I don't have as much fun. It's hard to see what's going on, it's hard to dance and everyone is all slimy with sweat. Some people, however, think seeing live performances like this is more fun, not me (even though I did get elbowed by one of the "stars" of Breaker High). Anyway, my grumpy self edged my way up to where I could see the Herbaliser banting out. Instantly I knew why they were the hit of the Montreal International Jazz Festival: a percussionist was going crazy, the horn players were great, Jake was hiding in the background and Ollie was behind the decks. Unfortunately, from where I was situated I couldn't hear anything Ollie was doing, no samples floated my way. The Herbaliser was tight and it was exciting to hear "Mother" and "Ginger Jumps the Fence" performed by a full band. They played a short set thanks to jet-lag and **Roots Manuva's** cancellation, so the night ended early.

Then, two nights later, I was lucky enough to see the Herbaliser in good ol' Etown (that's Edmonton, not a druggy haze of ecstasy). The venue was smaller, the city houses fewer hipsters, and I was able to comfortably watch the band. I could even see and hear Ollie, definitely my favourite member of the Herbaliser. They were just as tight and played the exact same set but, because I was in a better mood, I loved them a bazillion times more. They made me wanna dance, not scowl. Another cool thing about the Herbaliser is that even if you don't like what they're playing, they're such talented musicians that they're awesome to watch anyway. Viva the Herbaliser!

Tesla Van Halen

THE SMUGGLERS PANSY DIVISION

24 October 99

THE CATHERERS

Saturday, August 28
Piccadilly Pub

I've never really listened to the Catherers in the past, but I think I may start. They failed to motivate the crowd, but they did play some good rock and roll. I had a little trouble getting

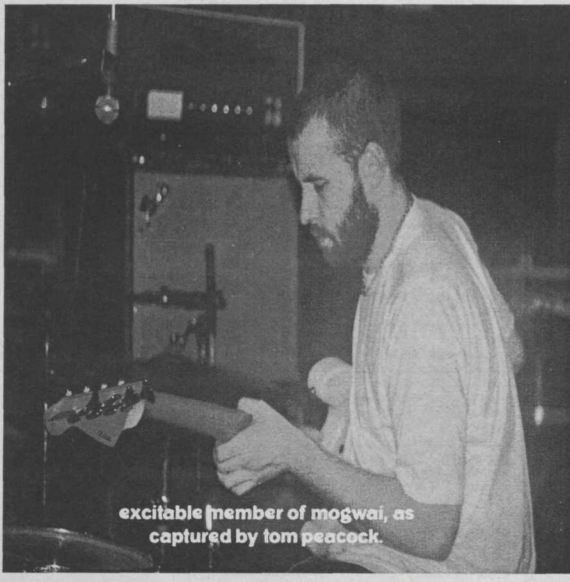
"Manada" to "Dick of Death" to "Bad Boyfriend" with overly rehearsed anecdotes in between somehow executed charmingly. Cute stage moves. Total crowd support. Completely stole the show. I headed for the merchandise table.

ahead only as a formality. It was one of those pretty sad, bad aftertaste, "is rock and roll dead in Vancouver?" kind of finales. You know what I'm talking about.
Jamaal

MOGWAI GANGER

Wednesday, September 15
Starfish Room

Damning their wooly sweaters and Paintedex glasses, basement denizens from across the Lower Mainland surfaced en masse at the Starfish Room to hear the latest in so-called Glaswegian post-rock.



excitable member of mogwai, as captured by tom peacock.

into their performance on the account of my inability to see the stage and the constant chatter of clearly unimpressed pansies sitting all around me, but they still warranted further investigation. Just a note to all you local bands: when opening up a multiple band show, insulting the audience for their lethargy is neither an intelligent observation nor a good way to whip up crowd support.

They worked it, they owned it, they took it home. Like a gay Chixdiggit with a little less blow and a little more polish, Pansy Division had the Piccadilly Pub in their back pocket. Their music was better than I had anticipated, but they sounded familiar. Their set flowed seamlessly from

With my brand new *Queer to the Core 7"* safely packed away in my bag, I was ready for the main event, but let me tell you, I was in no way envying the **Smugglers'** position following Pansy Division. It was going to be difficult, but Vancouver's own seemed ready to rock. Rock they did but, alas and alack, the crowd wasn't with them. Maybe too many people left before their set, or maybe their aging fan base just isn't as enthusiastic as it once was, or maybe their most enthusiastic supporter had such a small penis he felt the need to push unsuspecting frontliners onto the stage until there were no more people on the frontlines. Whatever the excuse, the vibe died. Their encore went

Although tens of thousands of miles away, Glasgow and its musical ambassadors have developed a very large (albeit self-consciously composed) Vancouver following. **Belle and Sebastian, Looper, and bis** are just some of the celebrated Scottish acts to have filled the Starfish Room within the last year. And following in the musical foot-steps of such other bands as **Slint** and **Eleven Dream Day** are now **Mogwai** and **Ganger**. These two bands are lending new credence to a very old **Saturday Night Live** quote ("I'll it's not Scottish..."), and a full house on a Wednesday night testified to that fact. Only once did I hear someone mutter, "Ganger? I came here to see

Ginger!", and I can only imagine he was joking.

Ganger opened amidst little hoopla with *Natasha* on bass, Craig on guitar, Stuart on keyboards and both James and Pat the bus driver on drums. Their first few songs were of the familiar variety: quiet guitar drones building into heavy bass riffs, mile-a-minute guitar slashes and machine-gun drum rolls, and then settling back into some more guitar drones. Ganger has built a reputation around the ol' guitar crescendo, and they certainly unleashed its full potency on this night. Many songs, like

"Cats, Dogs and Babies' Jaws" and "Uppie", lasted upward of ten minutes as Craig and *Natasha* threw themselves into extended jams. Wobbling to and fro like so many streamers on an office fan, they worked hard to keep the riffs a-comeing, thus proving that Glaswegian fitness isn't limited to lapping liborox.

Natasha's occasional vocals sounded quite pretty, but her lyrics were often lost in the muddled sound of the bar. Still, Ganger's talents shone through the audio mess, and their melodies as flowed hypnotically through the many tempo changes. The star of the night was undoubtedly the multi-talented Pat Cudahy, who hawked CDs and "Blur are shite" t-shirts between drum sessions, and presumably drove the tour bus to and from

the gig. After a short change of sets, Mogwai appeared onstage and eased into "BMMX." Looking much like the first priority cuts of a church league rugby squad, Dominic, John, Stuart and Martin were content to lounge unemotionally about the stage. Martin barked the skins in the shadow of an amp stack, and John played much of the show seated with his back to the crowd. But Mogwai's music betrayed their apparent detachment; songs like "Stanley Kubrick," "Ex-cowboy," "Cody," and "Helicon 2" soared in spite of it all, and "X-mas Steps" gave new meaning to crescendo rock. Sadly, much of the audience seemed bored by Mogwai's slower bits, and

the floor was more conversation area than viewing area—which made me wonder, "Why pay good money to see Mogwai if all you're gonna do is blab?" Sure, Mogwai may not have the stage theatrics of **Van Halen** or the Jesus Lizard, but they do play some pretty rad tunes worthy of everyone's attention. At least nobody was sitting in front like preschoolers at a puppet show (how lame is that indie trend?). Mogwai finished the show with "Mogwai Fear Satan" and a final, ear-popping assault of guitars that damn near tore the heads off of the first few rows of audience members. There was no encore and virtually no demand for one. The second star of the night was guitarist John Cummings, who had injured his hand in Seattle on Tuesday (twelve stitches!), and yet played on.

Jamie MacLaren

CIBO MATTO RADIO

Saturday, September 4
Starfish Room

Radio... one word: agony. You're not cute or funny. People already wrote "Fishheads," "Da Da Da" and "Planet Claire," so give it the fuck up. By the way, stop singing... please.

At this point in the rather long day I wanted stupid fun or a nap, and besides a few good basslines or keyboard bits I was getting neither. The ability to disguise your intelligence as flawed hypersocial good time is far more difficult than it is to show off your smarts with tedious artistic maturation, or so it seems. However, a fit of inspiration struck **Cibo Matto** in the fifteen or so minutes prior to exiting the stage and all was right with the world. Even the misguided good heartedness which brought the openers back on stage to provide vocals didn't wipe away my smile. Encores are ludicrous as a rule and it was time for that nap, so maybe you can ask one of the less discerning members of the packed house what went... surely not as well as the real end of the set.

Sean Elliot

VANCOUVER NEW MUSIC Countdown: The Odd and Even Decades

February 13, 1998 and September 18, 1999

Hotel Vancouver Pacific Ballroom

There are cultural events that we remember not because they were perfect, but because they were presented with perfect integrity. The nature of Vancouver New Music's Countdown concerts, with their

radical relationship to the musical material, worked. Music representing every decade of the twentieth century was explored in two 6-hour evenings. Owen Underhill's conducting was magnificent, as Canadian contemporary music lovers have come to expect. The players were also at that level.

What concertgoers expected was a sort of "Best of..." compilation: Greatest Hits of the Twentieth Century. Instead, they attended something more inclusive, like a visual art exhibition; good, great and novel pieces were each heard as genres unfolding over the last hundred years. Listeners disagreed about what strain of music was legitimate, which in turn meant a cultural dialogue was in progress on and off stage. Such banter is not abundant in Vancouver; we find it easier to admire our flora and landscapes. If any recent project equalled these concerts' healthy and constructive influence, it needed a better press agent. Music lovers in the Lower Mainland must familiarize themselves with Vancouver New Music and their mandate. With such an organization in this city, there is no risk of being cut off from the world of contemporary music.

John Keillor

KELLY JOE PHELPS

Friday, September 17
St. James Community Hall
One chair, one mic, no opener, no backup: apply any stripped-down-straight-no-chaser cliché here. Before the music, we all packed into the pews of this former church like eager sardines (enjoying more than a little heretical freedom by drinking beer in the kidney-bruising seating). Kelly Joe Phelps wandered on stage in his characteristic longshoreman wear, and from the first tuning chords, we were transported to an intimate place where feeling had never felt so good.

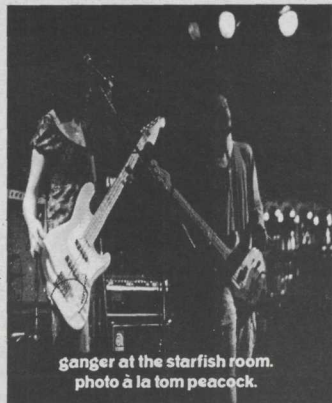
Most of the songs were from his latest disc, *Shine Eyed Mister Zen*, but he played some old standards (like an intense and slow "Linin' Track") and a few unreleased new tunes. Kelly Joe quipped after the first song, "If you get to the end and standing, it's a happy song," and it's true that he is the master of the murder ballad, the train-leaving-the-station blues and old weepers like a hypnotic version of "Good Night Irene." What sets him apart from other country blues guitarists is his dense, freeform guitar style coupled with a blurry voice like a perfectly pitched groan. His tunings are dark and moody, occasionally he

changed tunings in mid-riff without missing a beat. This performance is the first time I've seen him in over a year, and he seems far less self-conscious, even indulging in some Glenn Gould-esque humming along with the lap steel riffs. Those of us lucky enough to get in were deeply moved. As for the rest of you, come out next time while he's still playing intimate venues.

Anna Fisz

THE NEED THE AUTOMATONS MEME AMERICA HOTEL 6

Saturday, September 25
Trout Lake Community Centre



ganger at the starfish room.
photo à la tom peacock.

Everyone at this show looked so young and unwashed; it was great. **Hotel 6** was a trio of young-looking ladies playing **Bretmobile**-style guitar pop. Their vocal mixes were completely dead for all but the very last song. Nonetheless, they seemed cheerful and confident and impressed me a little.

I'd heard a few things about **Meme America**: vague whisperings and such. I know they played this year's Olympia Women's Mudwrestling (which, sadly, I had to miss due to previous commitments). I was very surprised and delighted by their short and innovative performance. Two women — one playing keyboards and singing, the other on guitar — played chilling, often brilliant prog freakiness in near-total darkness while a small television set showed their film. The movie, they said, was about "the first baby born to two women." Slide guitar and slow synthesized beats lent the music a scary, hypnotic quality. Most

people didn't seem to know what to make of Meme America. I think I'm in love.

The **Automatons**, a very "rock" band from LA featuring Tamala Poljak (of **Longstocking**) on guitar and vocals, were a little too heavy and conventional for my tastes. Their double guitar assault made the community centre's reinforced windows shake but I was too keyed up, breathlessly anticipating the **Need**, to care.

I find it very difficult to overemphasize how good the **Need** is. Hyperbole tends to be met with disbelief. Despite the fact that this was my third time seeing the **Need** play live, I felt like a wide-eyed innocent, newly seduced and transported

by their magnificence. Rachel and Radio, looking very cute and dirty with their matching tattoos, sliced unstoppably through a mass of new songs. Even "Girl Flavoured Gum," the only **Need** tune I've ever considered sub-standard, sounded perfect. Expertly executed death metal riffage, lots of starts and stops, flying symbols, and adorable banter made me love them all the more. The **Need** is the best band in the universe. I want to have their babies.

zkary

we're so dumb.

apparently, the photograph of pavement @ the vogue in last month's real live action did not depict pavement at all! it was a picture of u.s. maple. you see what happens when you put flakes in charge of a magazine?

SHINDIG

LINEUPS

@ the Railway Club
579 Dunsmuir St.

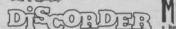
00.2\$
100b 9ht 16

We're so in
full swing!
Come get
drunk and
watch good
bands with
the CiTR
possel!

Round Two!
October 5
LarG Productions
Cheshire Blue
Svelte
October 12
Trailer Park
Bel Roise
The Nasty On
October 19
Undermars
The Chick Magnets
TBA
Round Three!
October 26
The Pyrrhonas
Automatic Slim
TBA
Congratulations
to the Radio, the Riff-Randells and
Spacerock2000 for advancing to the
semi-finals. Look for them playing
again in November!

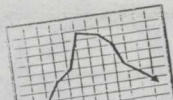
PRESENTED BY:

PROACTIVE Thunderbird Radio Hell
Your name... Your land... Our shirts



CiTR Charts

WHAT'S BEING PLAYED ON CiTR 101.9 FM



HOW THE CHARTS WORK

The monthly charts are compiled based on the number of times a CD/LP ("long vinyl"), 7" ("short vinyl"), or demo tape ("indie home jobs") on CiTR's playlist was played by our djs during the previous month (ie, "October" charts reflect air-play over September). Weekly charts can be received via e-mail. Send mail to "majordomo@unix.ubc.ca" with the command: "subscribe citr-charts"

october long vinyl

- | | | |
|---------------------------|-----------------------------|-----------------------|
| 1 clover honey | ...clover honey | independent |
| 2 jerk with a bomb | death to false metal | seven segment |
| 3 tricky woo | sometimes i cry | sonic unyon |
| 4 ip5 | hot box | sudden death |
| 5 flashlight | running season | double a |
| 6 bis | social dancing | grand royal |
| 7 stereolab | cobra and phases group... | elektra |
| 8 various artists | all points in | sweet chin |
| 9 iqu w/miranda july | girls on dates | k |
| 10 urziq | royal astronomy | astralwerks |
| 11 scanner | louwarm instrumentals | sulphur |
| 12 various artists | dominic radio | transsiberian kitchen |
| 13 brokeback | field recordings... | thrill jockey |
| 14 ocosi | [in] | negative air research |
| 15 wooden stars | the moon | matlock |
| 16 the folk implosion | one part lullaby | interscope |
| 17 the neanderthals | modern stone age family | sundazed |
| 18 quasi | field studies | up |
| 19 the pietasters | awesome mix tape #6 | hellcat |
| 20 kool keith | lost in space | ruffhouse |
| 21 the chesterfield kings | where the action is! | sundazed |
| 22 isotope 217 | utonian automatic | thrill jockey |
| 23 marine research | sounds from the gulf stream | k |
| 24 julie dorian | julie dorian & wooden stars | sappy |
| 25 guitar wolf | jet generation | matador |
| 26 superchunk | come pick me up | merge |
| 27 livehuman | monstereosis | fat cat |
| 28 saddlesores | lovecursed | empyre |
| 29 demolition doll rolls | ifl | matador |
| 30 v/a | hate people like us | sleilmoon |
| 31 the hate bombs | hunt you down | dionysus |
| 32 john southworth | sedona arizona | water street |
| 33 sarah doughter | day one | k |
| 34 sockville | the principles of science | constellation |
| 35 ursula 1000 | the now sound of... | eighteenth street |

october short vinyl

- | | | |
|-----------------------------------|---------------------------|----------------------|
| 1 hveuos rancheros | wild turkey surprise | mint |
| 2 the wontons | extra spicy | peek-a-boo |
| 3 reflector | blue skies | paper brigade |
| 4 the disgusteens | nothing personal | longshot |
| 5 holly golithy | listen | kill rock stars |
| 6 the kamikazes | allnight cram session | zaxxon virile action |
| 7 lullaby for the ... | ebb & flow... | saddle creek |
| 8 the catheters | the kids know how to rock | empty |
| 9 north of america | bayonet point | montesano |
| 10 smash up derby | blow all the hell! | zaxxon virile action |
| 11 the angels of light | praise your name | young god |
| 12 soles | randy costanza | matador |
| 13 readymade | the black alone | endering |
| 14 subway thugs | s/t | oink! |
| 15 piggy | calypsos to please... | cinnamon toast |
| 16 fatal flyin' guillotine | danger west! | peek-a-boo |
| 17 jackphon phibes | old devil moon | reanimator |
| 18 mates of state/fighter d split | | omnisbus |
| 19 the tentacles | the touch | k |
| 20 quixotic | s/t | ixor sixt |

october indie home jobs

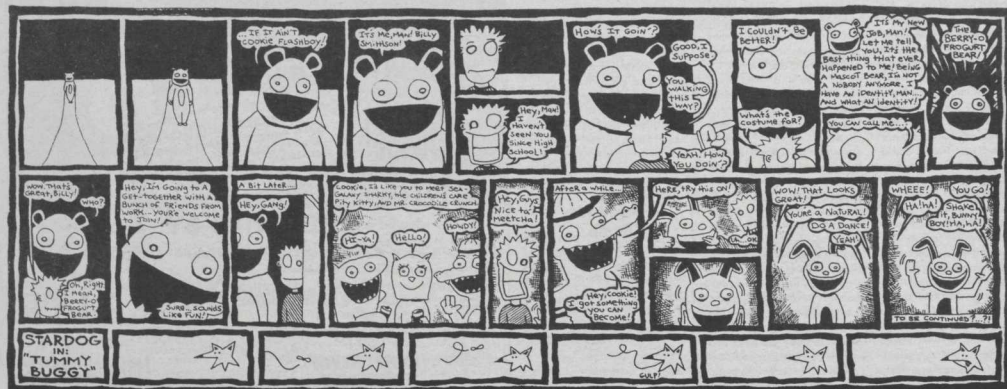
- | | |
|---------------------------|--|
| 1 david lester | the light changed before i could blink |
| 2 hot hot heat | tourist in your own town |
| 3 full sketch | soundtrack |
| 4 the radio | kinder surprise |
| 5 mark | don't make me sorry |
| 6 radio berlin | distance |
| 7 john ford | shickicker |
| 8 pepper sands | so fine |
| 9 the reverberators | el perro loco |
| 10 [the] polo convey | vincent's victory |
| 11 swank /hara | no one has a clue but you |
| 12 les saints | to mere |
| 13 mr. underhill | after the rains |
| 14 belle bete | love stains |
| 15 saturnhead | the red king is gone |
| 16 victorian park | uh oh |
| 17 slough of despond | days marched across november |
| 18 team strike force | bomb at the party |
| 19 the yachtmen | catch that summer breeze |
| 20 money hungry newlywedz | kits beach |

black noise top ten

- | | |
|-------------------|----------------------------------|
| 1 public enemy | there's a poison going on |
| 2 diggabo planets | rechin' |
| 3 black eyed peas | behind the front |
| 4 various artists | lyricists' lounge |
| 5 roots manuva | brand new second hand |
| 6 low donaldson | cosmos |
| 7 herbie Hancock | headhunters |
| 8 charles mingus | blues and politics |
| 9 public enemy | it takes a nation of millions... |
| 10 the roots | things fall apart |

barbara's top ten undiagnosed symptoms

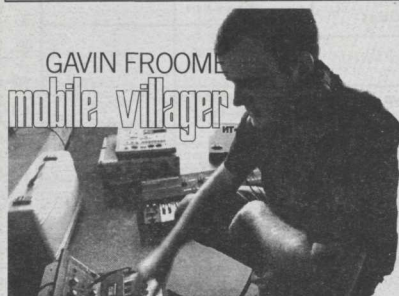
- i am not a hypochondriac, i just play one on tv
- 1 hurts to focus eyes
 - 2 right foot hurts in a.m.
 - 3 breathing painful
 - 4 mosaic of non-migraineous lights after standing up/sitting down
 - 5 memory loss
 - 6 mortally agonising pain in jaw
 - 7 chronic but unproductive cough
 - 8 locked muscles in upper back
 - 9 left wrist ceases to function
 - 10 memory loss



MATERIAL • INTONARUMORI



FEAT. KOOL KEITH, COMPANY FLOW, FLAVOR FLAV, KILLAH PRIEST & MORE. RAP IS STILL AN ART



MOBILE VILLAGER NORDIC TRAX CAT. NT010CD INTO10LP

featuring the tracks: FLY ME TO BRASIL >> DISCO SPECIALITY >> KNEE DEEP
"Acoustic Tacos, with extra chill." - *Civil War* 9/99

"One to seek out from this soon-to-be hip Canadian label" - *DJ Magazine*, Dec/98

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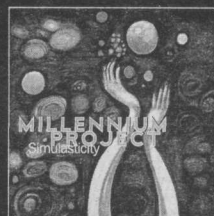
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2 Vancouver shows: Spooky Rave Oct. 23 & Chameleon Nov 06



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On The Dial



YOUR ON-AIR GUIDE TO CTR 101.9 FM

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:30 AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

THE ROCKERS SHOW 12:00-3:00PM Reggae into all styles and fashion.

BLOOD ON THE SADDLE 3:00-5:00PM Real cowhills caught in your boots country.

LIPGLOSS & CIGARETTES 5:00-6:00PM British pop music from all decades.

SAINT TROPEZ 6:00-7:00PM International pop Japanese, French, Swedish, British, US, etc. '60s soundtracks and lounge. Book your jet set holiday now!

QUEER FM 6:00-8:00PM Dedicated

to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

HELLO INDIA 8:00-9:00PM

GEETANJALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930s to the 1990s, semi-classical music such as Ghazals and Bhajans, and also Qawwalis and.

THE SHOW 10:00PM-1:00AM Strictly Hip-Hop — Strictly Underground — Strictly Vinyl With your

hosts Checkmate, Flip Out & J Swing on the 1 & 2's.

THE CHILL-OUT ROOM 1:00-4:00AM Hip-hop and R&B with DJ Klutch, techno and house with DJ Dieter. Lotsa great tracks—come smell what we're cookin'! Stay up late and listen.

MONDAYS

BLUEGRASS FOR BREAKFAST 6:30-8:00AM Join your hosts Master T Rudolph and Joe McLeod of the clan McLeod for a skillerickin' good olde time. The best in bluegrass and down-home groove.

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brownsters, James and Peter, offer a savory blend of the familiar and exotic in a blend of aural delight! Tune in and enjoy each

weekly brown plate special. Instrumental, trance, lounge and ambience.

BLUE MONDAY a1. 11:00AM-1:00PM Vancouver's only industrial-electronic-retro-gro program. Music to schtomp to, hosted by Cowen.

POP SCENE a1. 11:00-1:00PM

SOUPE DU JOUR 1:00-3:00PM Feeling a little French-impaired? Francophone music from around the globe, sans Celine Dion.

A WALKABOUT THE WORLD 3:00-4:00PM

EVILVS.GOOD 4:00-5:00PM Who will triumph? Hardcore/punk from beyond the grave.

BIRDWATCHERS 5:00-6:00PM Join the sports department for their eye on the T-Birds.

POLYFILLER a1. 6:00-7:30PM

AUDIO VISUAL a1. 6:00-7:30PM Critical theory, debate and dialogue on art and culture, set to a soundtrack of breakfast, worldbeat and other eclectic sounds.

PIRATE RADIO 7:30-9:00PM Formerly "Love Sucks," now at a new time.

THE JAZZ SHOW 9:00 PM-12:00AM

Vancouver's longest running prime time jazz program. Hosted by the ever-sue Gavin Walker. Features at 11.

Oct. 4: Such Sweet Thunder: Duke Ellington's tribute to William Shakespeare.

Oct. 11: An 80th birthday tribute to master drummer Art Blakey with Free For All.

Oct. 18: Black Codes from the Underground by Wynton Marsalis and today he is 38.

Oct. 25: Lionel Hampton, Oscar Peterson, Ray Brown and Buddy Rich—say no more!

VENGEANCE IS MINE 12:00-4:00AM Hosted by Trevor. It's punk rock, baby! Gone from the charts but not from our hearts—thank lucking Christ.

TUESDAYS

X-1 6:00-8:00AM

WORLD HEAT 8:00-9:00AM

THIRD TIMES THE CHARM 9:30-11:30AM Tardis tachrod, sleazy surf and pulsat! punk provide the perfect scissor kick to your head every Tuesday-morn. There's no second chance when King Fricus used forevil with drunken fist Bryce. Killology!

TRAGIC ANIMAL STORIES

11:30AM-1:00PM Tales of puppy love gone awry, and of baby dachs crossing the street, all backed up by a sad soundtrack of various indie-rock bands for your own enjoyment and education. Cry in your place.

THE SELFISH SHOW 1:00-2:00PM

BELT OUT THE BLUES 2:00-3:30PM Music for families and little people.

HIPS TITS LIPS POWER 3:30-5:00PM Feminist radio the way we like it.

BBC WORLDNEWS SERVICE 5:00-5:30PM

RADIO ACTIVE 5:30-6:00PM Activism, issues and fucking up the corporate powers that be.

FLEX YOUR HEAD 6:00-8:00PM Hardcore and punk rock since 1989.

<http://flexyourhead.vancouverhardcore.com/>

RADIO ELLINIKATHIKO 8:00-9:00PM Greek radio.

LA SONBA 9:00-10:00PM

WITCHDOCTOR HIGBALL a1. 10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz, Christian better living LPs, the occasional amateur radio play, whatever.



	SUN	MON	TUE	WED	THU	FRI	SAT
6							
7	reggae linkup	BLUESGRASS FOR BREAKFAST	X-1	SPORTS	FIRST FLOOR	SHADOW AT DAWN	the Morning After
8				suburban jungle	Against All Odds		
9	are you serious? music	Breakfast with the Browns	WORLD HEAT	tilibuster	Reel Music	CAUGHT IN THE RED	the saturday edge
10			THIRD TIMES THE CHARM	Spike's Musical Pins and Needles	STAND AND BE CUNTED		
11		BLUE MONDAY / pop scene	Tragic Animal Stories	the ether table	CANADIAN LUNCH	Ska-t's Scene-ik Drive	
12	ROCKERS SHOW	SOUPE DU JOUR	the selfish show	the shake	Sieve and Mike	These are the breaks	SAREGAMA
1			BELT OUT THE BLUES	DJ in a Coma	ONOMATOPOEIA SHOW	Little Twin Stars	POWER CHORD
2	BLOOD ON THE SADDLE	A WALKABOUT THE WORLD	hips tits lips POWER	MOTOR DADDY	rhymes and reasons	NARROW MOUTH & black not	LUCKY SUBSTANCE
3		evil vs. good					
4	Lipgloss & Cigarettes / Saint Tropez	Birdwatchers	BBC Worldnews	BBC Headlines	Culture Cavity	NOOZE	heart's eye
5			Radio Active	Rachel's Song	Beats to Reel	E ARTS	
6	QUEER FM	POLYFILLER / Audio Visual	Flex your head	rachel's song	Out For Kicks	Far East Side Sounds / African Rhythms	RADIO FREE AMERICA
7		pirate radio	RADIO ELLINIKATHIKO	and sometimes why / by the way	ON AIR WITH GREASED HAIR		
8	HELLO INDIA		LA SONBA!	folk oasis	LIVE FROM THUNDERBIRD RADIO HELL	home boss	synoptic sandwich
9	GEETANJALI		Venus Flytrap / witchdoctor highball	str8 outta jattundhar	COCKED N READY / NO FU NUT TRANSHISSIONS		Groove jump-ing pipe dream
10	THE SHOW (hip-hop)			HANS KLOSS MISERY HOUR		Shitmix	Soul Tree / earwax
11		VENGEANCE IS MINE!	AURAL TENTACLES		FLICKEN Nbits		
12			west coast poppin'	first floor		the morning after	
1	The Chill-Out Room						
2							
3							
4							

VENUS FLYTRAP'S LOVEDEN alt.
10:00PM-12:00AM Join Greg in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here ... and bring some ice.

AURAL TENTACLES 12:00AM-3:00AM Warning: This show is moody and unpredictable. It excites, agitates insomnia and may prove to be hazardous to your health. Ambient, ethnic, funk, pop, dance, punk, electronic, synth, blues, and unusual rock.

WEST COAST POPPIN' 3:00-6:00AM 100% west coast rap. Huge giveaways, with your host like no other. *Shown Powers.*

WEDNESDAYS
SUBURBAN JUNGLE 7:00-9:00AM
 A perfect blend of the sublime and absurd, with your refined and exotic hosts Jack Velve and Carmen Ghia.

FILIBUSTER 9:00-10:00AM whatever it is, leave the radio on and go back to sleep.

SPICE MUSICAL PINS AND NEEDLES 10:00-12:00AM
 Spice spins Canadian tunes accompanied by spotlights on local artists. Weekly "Vintage Vancouver" segment takes a look back at this city's musical past.

THE ETHER TABLE 12:00PM-1:00PM If a collective of Belgian students ever put reverber on a flock of geese, I'll find it and play all 28 minutes! Dark ambient and experimental and noisy stuff. Barbara listens to too much old vinyl.

THE SHAKE 1:00-2:00PM
DJ IN A COMA 2:00-3:00PM
MOTORDADDY 3:00-5:00PM "eat, sleep, ride, listen to Motordaddy, repeat."

RACHEL'S SONGS 5:10-7:30PM Info on health and the environment. From recycling and conservation projects to diet, health, and consumption and sustainability in the urban context.

AND SOMETIMES WHY Y alt.
7:30-9:00PM sleaterkinney, low, sushi... these are a few of our favechewit things.

BY THE WAY alt. 7:30-9:00PM
 Let's give alternative media a chance—VIVA VINYL! 7's new and old, local cassettes and demos.

FOUR OASIS 9:00-10:30PM Featuring the latest local and international releases in folk/roots/world music, phone interviews, in-studio guests and more. Requests always welcomed!

STRAIGHT OUTTA JALLUNDHAR 10:30PM-12:00AM Let DJ's Jindwa and Bindwa immerse you in radioactive Bhungal "Chakka de phutty." Listen to all our favourite Punjabi tunes—remixes and originals.

HANSKLOSS/WISERY HOUR 12:00-4:00AM Mix of most depressing, unheard and unstable melodies, tunes and voices.

THURSDAYS
FIRST FLOOR 3:00-6:00AM
AGAINST ALL ODDS 6:30-8:30AM
REEL MUSIC 8:30-10:00AM
 Soundtracks and classical.

STAND AND BE COUNTED 10:00-11:30AM DJ/Harmonit urges women to get down with their cunts while listening to women in jazz, funk,

rap, soul, worldbeat, disco and beyond.

ELECTRIC AVENUES 10:00-11:00AM Once a month, the folks from Avenues spin their favourite tunes.

CANADIAN LUNCH 11:30AM-1:00PM From Tofino to Gander, Bathurst Island to Fortage la Prairie. The old Canadian soundtrack for your mid-day snack!

STEVE & MIKE 1:00-2:00PM Crashing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby. (hardcore)

ONOMATOPOEIA 2:00-3:00PM
 Comic comic comic alt. yeah and some music. With Robin and Jules.

RHYMES AND REASONS 3:00-5:00PM
CULTURE CAVITY SEARCH 5:00-5:30PM

REELS TO REEL alt. 5:30-6:00PM
 Movie reviews and criticism.

OUT FOR KICKS 6:00-7:30PM No Bikersticks, nothing politically correct. We don't get paid so you're damn right we love fun with it. Hosted by Chris B.

ONAIR WITH GREASED HAIR 7:30-9:00PM Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local muzak from 9. Live bands from 10-11.

COCKED AND READY alt. 11:00PM-1:00AM

NOCTURNAL TRANSMISSIONS alt. 11:00PM-1:00AM You adjust the lighting, DJ Solyntic mixes the sounds. Radio that could only happen after the sun's gone down. Songs and soundscapes for the naked city.

PLUTONIAN NIGHTS 1:00-4:00AM Late night vinyl. Occasional skips. Cheers.

FRIDAYS
SHADOW AT DAWN 6:00-8:00AM with DJ Goulash

CAUGHT IN THE RED 8:00-10:00AM
 Trawling the trash heap of over 50 years worth of real rock 'n' roll debris. Stick out yo' can.

SKA-T-SCENE-HDRIVE! 10:00AM-12:00PM Email your requests to Dike.Tellusmail.com

THESE ARE THE BREAKS 12:00-2:00PM DJ Splice brings you a flipped up, freaked out, full-on, funkified, sample heavy beat/hin trap, focusing on anything with breakbeats. Versatile at any style.

LITTLE TWIN STARS 2:00-3:00PM
 Underground, experimental, indie and women. Jazzzy space rock at its finest.

NARDWUAR THE HUMAN SERVETTE PRESENTS... 3:30-4:00PM

BLACK NOIZ 4:00-5:30PM Filling-in for Clinton. Essays, poetry, social commentary, and conscious music from a black radical perspective. If you can't take the heat listen to 295.

NOOZE & ARTS 5:00-5:30PM
AFRICAN SIDE SOUNDS alt. 6:00-9:00PM

AFRICAN RHYTHMS alt. 6:00-9:00PM David "Love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa & African music from around the world.

HOMEBASS 9:00PM-12:00AM
 Hosted by DJ Noah: techno, but also some trance, acid, tribal, etc. Guest DJs, interviews, retrospectives, give-

aways, and more.

SHITMIX alt. 12:00-3:00AM No beatmatching. No crossdressing. No intelligencia. No progablasting. No Phish. Just a mix.

SATURDAYS
THE MORNING AFTER 3:00-8:00AM

THE SATURDAY EDGE 8:00AM-12:00PM Studio guests, new releases, British comedy sketches, folk music calendar, and ticket giveaways.

8-9AM: African/World roots. 9AM-12PM: Celtic music and performances.

SAREGAMA 12:00-1:00PM
POWERCHOIR 1:00-3:00PM

Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rattlehead and Metal Ron do the damage.

LUCKY SCRATCH 3:00-5:00PM
 From backwards delta low-down slide to urban harp honks, blues unsets and crooners in the blue egress. Blues and blues roots with our hosts Anna and Barry.

RADIO FREE AMERICA 6:00-8:00PM Extraordinary political news guaranteed to make you think. Originally broadcast on KFCJ (lies Al to, CA)

GROOVE JUMPING alt. 10:00-1:00AM
PIPEDREAMS alt. 10:00-1:00AM

SOUL TREK alt. 1:00-4:30AM From doo-wop to hip hop, from the electric to the electric, host Michael Ippan goes beyond the call of gospel and takes soul music to the nth degree.

EARWAX alt. 1:00-4:30AM
 ...noiz terror mindfuck hardcore like punk/beat drop dem headz rock inna junglist mashup/distort do source full force with needz on wax/my chaos rns rampant when I free do space... "Out" —Gay Snayley

REGGAE LINKUP 4:30-6:30AM
 Hardcore dancehall reggae that will make your mitochondria quake. Hosted by Sister B.

CiTR
 101.9 FM

WHOM
HOW

Arts	Dorela Lau
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Business	Katrina McGee
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Datebook



WHAT'S HAPPENING IN OCTOBER

SUBMISSIONS TO DATEBOOK ARE FREE!

TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822.9364, ATTENTION "DATEBOOK." DEADLINE FOR THE NOVEMBER ISSUE IS OCTOBER 13TH!

FRI 1 Substance, Charlie Brown, Hardware Speed Religion@Starfish; Groundswell UK@Brickeyard; Life at the End of the Century Performance Art Cabaret@Vogue; Martin Hayes & Dennis Cahill@VECC; DJ Touche@Sonar

SAT 2 Toasters, Easy Big Fall@Starfish; Big Band Trio@Auditorium; Spacious Couch@Chameleon; July Fourth Toilet, Capozzi Park, Young and Sexy@Ms. T's Cabaret; Bart Neilson Band@Brickeyard; Mother Trucker, Hi Test@Pic

SUN 3 Speedeater, JP5, Felchers@Starfish; Fantastic Plastic Machine@Chameleon; Mr. T Experience, Gadgets, Nobody@Brickeyard

MON 4 Nights of Le Roi@Sugar Refinery

TUE 5 Blinker the Star, leechdrive, Ditrims@Starfish; Lamb@Sonar; Travis Bader@Sugar Refinery; **CITR PRESENTS SHINDIG@**Railway Club

WED 6 Chemical Brothers, DJ Shadow, Velvet, James Halsey@PNE Forum; Bossanova, Early Mart, The Radio@Brickeyard

THU 7 Aberration, Madus Operandi, Freaks of Nature@Starfish; New Electric Ring, Nasty On@Pic; Bliss Magazine Release Party@Performance; Moxs, Woxy Fruvos, Tony Cassis@Richard's; Link 80, Superchief, Ring@Brickeyard

FRI 8 The Get-Up Kids, Closed Caption Radio, All-Stage Champion@Starfish; Insane Clown Posse, Twiztid@Croatian Cultural Centre; Colorifics@Sugar Refinery; Mount Pleasant, Silver Tongue, Engine of the Future, Following Horus@Brickeyard

SAT 9 God Awakens Petrified, G & A V.E., Tractor@Starfish; Soul Crib CD Release Party@Chameleon; Miles Hollaway@Sonar; Borderline Disorderly with Kiss & Tell Shorts@Video In; Hell Caminas, New Wave Hookers, New Town Animals@Pic; Heavy Metal Parking Lot and beyond: The Films of Jeff Kunkin and Friends@Blinding Light; Technicians of the Sacred, Wow, My Ann Turbo@Brickeyard

SUN 10 CITR PRESENTS SHINDIG @Rage; Heavy Metal Parking Lot and beyond@Blinding Light

MON 11 Nights of Le Roi@Sugar Refinery

TUE 12 CITR PRESENTS MXPX, TOO BAD EUGENE, NO MOTIVE@Croatian Cultural Centre; Ben Harper@Orpheum; Jack Smith's Flaming Creatures w/Bruce Baillie's P-32 Pilot and Salute@Blinding Light; **CITR PRESENTS SHINDIG@**Railway Club

WED 13 Don Caballero, Karen Foster, Saul Duck@Starfish; George Winston@Vogue; Jack Smith's Flaming Creatures etc.@Blinding Light; Honeyseuk Seronino, Siobhan Duval, John Bates@Brickeyard

THU 14 Square the Circle, Sam, Version@Starfish; Weird Al Yankovic@GMA Place; Afro-Cat Sound System@Vogue; Daigo Yeto's of the Man With A Movie Camera w/Eye of Newt Collective@Blinding Light; SMAQu-2@Sugar Refinery; Liplickers, Spy 66, Vertical@Brickeyard

FRI 15 Veal, Oh Susanna, Zubot & Dawson@Starfish; Flat Is Beautiful@Blinding Light; The Excessives, Hell Caminos, Fuzz 58@Brickeyard

SAT 16 William Breaker Kallekiste@Starfish; MoFunk Fest '99 (feat. Millennium Project, Crash, Mo Funk Collective)@Pic; Funk Da'icious@Chameleon; Live, Cyclo@Vogue; BOAC Magazine release party (feat. Transvestimentals, July Fourth Toilet, Roswells, Wrong Numbers)@Blinding Light; Flat Is Beautiful@Blinding Light; Diesel Boy, Another Joe, Babbelfish@Brickeyard; October Crisis, Francois Houle@Sugar Refinery

SUN 17 Tom Vato@Orpheum; Flat Is Beautiful@Blinding Light

MON 18 Jailbreak V with DJs Slim, Yann Solo, Jason Hopper@Starfish; Echo & the Bunnymen@Richard's; Quartet Arthur Le Blanc@Stanley Theatre; Henry Rollins@Vogue

TUE 19 Strangelove@Starfish; **CITR PRESENTS SHINDIG@**Railway Club

WED 20 Robert Michaels@Vogue; Saddlesores, Emerald @Brickeyard

THU 21 Tents@Starfish; Browning, Tiefschier@Railway Club

FRI 22 Bacephus King, Time Waits@Starfish; Mecca Normal@Cafe Deux Soles; Fugazi's Instrument@Blinding Light; Strong Like Tractor, Jesse's Girl, New Town Animals@Brickeyard

SAT 23 Freakwater, Giant Sand, Sally Timms@Starfish; David Wilts and the Dynamix, Dynagroove Horns@Engineers Hall; Ivanna Samit@Chameleon; Fugazi's Instrument@Blinding Light; Nefro, All You Can Eat@Blinding Light

SUN 24 Public Enemy@Rage; Beta Band@Richard's; Fugazi's Instrument@Blinding Light

MON 25 Steve Toller@Starfish; Linton Kwesi Johnson, Dennis Bovell Dub Band@Sonar

TUE 26 CITR PRESENTS SHINDIG@Railway Club

WED 27 Diana Krall@Orpheum; Tongue, Hancorn@Sugar Refinery; Closed Caption Radio@Distortion Festival@Brickeyard

THU 28 Blonde Redhead, The Black Heart Procession, Two Ton Boa@Starfish; Indigo Swing@Russian Centre; James Brown@QE Theatre; Diana Krall@Orpheum; Ron Sexsmith, Emm Gryner@Richard's

FRI 29 John Popper@Starfish; Gordon Lightfoot@Orpheum

SPECIAL

EVENTS

BORDERLINE DISORDERLY

LESBIAN ART COLLECTIVE KISS & TELL IS BRINGING TWO PERFORMANCE WORKS TO VIDEO IN STUDIOS ON SATURDAY, OCTOBER 9TH AT 8 PM. TICKETS ARE \$5-8 (SLIDING SCALE). FOR INFO, CALL 872-8337.

LIVE AT THE END OF THE CENTURY

A "PERFORMANCE ART CABARET" AT THE VOGUE THEATRE FEATURING MUSIC, DANCE, POETRY, AND VISUAL ART FROM TONS OF LOCAL FOLKS. OCTOBER 1ST. CALL THE GRUNT GALLERY FOR INFO: 875-9516.

BACK OF A CAR MAGAZINE

AT THE BLINDING LIGHT, OCTOBER 16TH. RARE ROCK VIDEOS WILL BE SHOWN IN CELEBRATION OF THE RELEASE OF THE TEENSTER COMPILATION CD AND BOAC #4. INFO: BEEMAN@ISTAR.CA.

VENUES • BARS • THEATRES • RESTAURANT • RECORD STORES

Amsterdam Café 302 West Cordova (Gastown) 683 7200
Anzo Club 3 W. 8th (Mount Pleasant) 876 7128
Ais Halline 684 2787
Astoria Hotel 769 East Hastings 254 3636
Bassix 217 W. Hastings (at Cambie) 689 7734
Backstage Lounge 1585 Johnston (Granville Island) 687 1354
Black Dog Video 3451 Cambie 673 6958
Black Sheep Books 2742 W. 4th (at MacDonnell) 732 5087
Blinding Light 36 Powell St. 678 3366
Boomtown #102-1252 Burrard (at Davie) 893 8696
The Brickyard 313 Carroll St. 685 3978
Cafe Deux Soles 2095 Commercial (the Drive) 254 1195
Cambie 515 Seymour 684 7757
Caprice Theatre 965 Granville (Granville Mall) 683 6099
Celebrities 1022 Davie (at Burrard) 689 3180
Cellar Jazz Cafe 3611 W. Broadway (downstairs) 738 1959
Chameleon Urban Lounge 801 W. Georgia (Downtown) 669 0806
Chan Centre 6265 Crescent Rd. (UBC) 822-3017
Club Versus 1176 Granville (downtown) 688 8701
CN Arts Theatre 999 Canada Place 682 4629
Columbia Hotel 303 Columbia (at Cordova) 683 3757
Commodore Lanes 838 Granville (Granville Mall) 681 1531
CNB Skate and Snow 3712 Robson 682 5345
Cordova Cafe 307 Cordova (Gastown) 683 5637
Croatian Cultural Centre 3250 Commercial (at 17th) 879 0154
Crowsnest Music 518 W. Pender 683 8774
Denman Place Cinema 1030 Denman (West End) 683 2201
Dr. Sun Yat-Sen Garden Main Hall 578 Carrall St. 662 3207
DVB 515 Davie (downtown) 682 4388
First Avenue Cinemas 2110 Burrard (at 5th) 734 7469
Firehall Arts Centre 80 E. Cordova (at Main) 689 0926
F.W.U.H. Beatty 552 Beatty 687 7464

Frederic Wood Theatre (UBC) 822 2678
Garage Pub 2889 E. Hastings (downtown) 822 9364
The Good Jacket 225 E. Broadway (at Main) 872 5665
The Grid Gallery 4124 Main (Mt. Pleasant) 322 6057
Hollywood Theatre 3123 W. Broadway (Kitsilano) 738 3211
Hot Jazz Society 2120 Main (Mt. Pleasant) 673 4131
Hush Records 221 Abbott Street 662 7017
Jericho Arts Centre 1600 Discovery (Pt. Grey) 224 8007
Jupiter Cafe & Billiards 1216 Bute (near Denman St) 606 6665
La Quena 1111 Commercial (the Drive) 251 6626
The Lotus Club 455 Abbott (Gastown) 685 7777
Lu-A-Fair 1275 Seymour (downtown) 685 3288
Medioluna 1926 W. Broadway
Minoru Pavilion 7191 Granville (Richmond) 608 0913
Moon Base Gallery 231 Carroll St. (Gastown) 738 7151
Noon Restaurant 2724 W. 4th (Kitsilano) 324 1229
Nepton Records 5750 Fraser St. 665 3050
Orpheum Theatre Smiths & Seymour (downtown) 688 3456
Pacific Cinematheque 1131 Howe (downtown) 688 2468
Palladium 1250 Richards (downtown) 525 0371
Paradise 27 Church (West Westminster) 681 1732
Paradise Cinema 919 Granville (Granville Mall) 876 2747
Park Theatre 3440 Cambie (South Vancouver) 682 3221
Piccadilly Pub 630 W. Pender (at Seymour) 681 6740
Pit Gallery 317 W. Hastings (downtown) 685 7050
Plaza Theatre 881 Granville (Granville Mall) 798 9804
Puff/Beachstreet 4326 Main (at 27th Ave) 684 PUFF
Puff #14712 Robson (at Granville) 602 9442
Purple Onion 15 Water St. (Gastown) 665 3050
Queen Elizabeth Theatre Hamilton & Georgia 473 1593
Raffels Lounge 1221 Granville (downtown) 685 5855
The Rage 750 Pacific Blvd. South (Plaza of Nations) 681 1625
Railway Club 579 Dunsmuir (at Seymour)

Richard's on Richards 1036 Richards (downtown) 687 6794
Ride On 2255 W. Broadway, 2712 Robson St. (upstairs) 738-7734
Ridge Cinema 3131 Arbutus (at 16th Ave.) 738 6311
Scratch Records 17 W. Broadway (near Main) 877 1676
Scrape Records 726 Richards St. 687 0499
Seylenn Hall 605 Mountain Hwy (North Van) 254 9578
Shadblow Centre for the Arts 6450 Deer Lake Ave. (Bby) 291 6864
Singles Going Steady 3296 Main (at 17th) 876 9233
Sinclair 66 West (Gastown) 683 6695
Station Street 1055 Homer (downtown) 682 4171
Sunlight Cinema 935 Denman (West End) 689 0096
Station Street Arts Centre 930 Station (off Main) 688 3312
Sugar Refinery 1115 Granville (downtown) 683 2004
Theatre E 254 E. Hastings (Chinatown) 681 8915
Thunderbird Ent. Centre 120 W. 16th St. (N. Van) 988 2473
Tridex 536 Seymour 688 8385
Trio Vinyl Boutique Robson (downstairs) 685 5403
Vancouver E. Cultural Centre 1895 Venables (at Victoria) 254 9578
Vancouver Little Theatre 3102 Main (Mt. Pleasant) 876 4165
Vancouver Press Club 2215 Granville (S. Granville) 738 7015
Varsity Theatre 4375 W. 10th (Point Grey) 222 2235
Vent/Futuristic Flavours 1020 Granville (downtown) 872 2999
Video In Studios 1965 Main (Mt. Pleasant) 872 8337
Vinyl Rakkids 76 W. Cordova (Gastown) 689 3326
Vogues Theatre 918 Granville (Granville Mall) 331 7909
Waterfront Theatre 1405 Anderson (Granville Is.) 685 6217
Western Front 303 E. 8th Ave (near Main) 876 9343
Wett Bar 1320 Richards (downtown) 230 6278
Whip Gallery 209 E. 6th Ave (at Main) 874 4687
W.I.S.E. Hall 1882 Adanac (the Drive) 254 5858
Women in Print 3566 W. 4th (Kitsilano) 732 4128
Yule Blues Pub 1300 Granville (downtown) 681 9253
Zulu Records 1869 W. 4th (Kitsilano) 738 3232

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PNE FUMORI

OCTOBER 10

BBC PRESENTS

311

SONAR SYSTEM TOUR

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THE RAGE

OCTOBER 12

mxxpx

ALL AGES

with guests **too bad eugene** and **no motive**

1200 COMMERCIAL DRIVE (4 BLOCKS FROM THE BROADWAY SKYTRAIN STATION)

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CROATIAN CULTURAL CENTRE

FRIDAY OCTOBER 15

Seal Oh Susanna

ZUBOT & DAWSON

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STARFISH ROOM

SATURDAY OCTOBER 16

TOMMY HILFINGER PRESENTS THE

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OCTOBER 19

SEVENDUST

ALL AGES

WITH **MACHINE HEAD** and **ORANGE 9MM**

4 GUESTS

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TOUR #40 1987-1998

THE US POISON TOUR

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McGRANDS & FAMOUS

THE RAGE

NOVEMBER 3

LUSCIOUS JACKSON

special guest: **Ben Lee**

STARFISH ROOM

THE RAGE

DECEMBER 5

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BREAK THE SOUND BARRIER

PROMISE RING VERY EMERGENCY CD/LP

Comfortably in the tradition of such post hardcore punk bands as Burning Airlines and Jets to Brazil, THE PROMISE RING continue to move towards a more temperate popular rock sensibility. For them, unambiguous and unpretentious song writing is increasingly the guiding theme. Focus is again regained on the verisimilitude of the performance, the concision and feel of the delivery, moving away from the privileging of long and complicated arrangements. There is nothing to fear from this "return of the repressed" in late '90s punk. IF THE PROMISE RING is your pretzels, then "songs" are back in style.

CD 16.98 LP 14.98

GET UP KIDS SOMETHING TO WRITE HOME ABOUT CD/LP

We've had our eyes on THE KIDS for some time now, waiting for their inevitable break through. And if this album doesn't fully do it for them, at the very least it'll put them near the top of the list for possible upcoming major magazine covers. But really, before the machinations of the culture industry take hold, what's most important are the hearts and minds of people like you and us—average music fans, together! True, we also have a professional interest in music, but our first priority is helping to highlight the "good" over the simply "popular," for the sake of our shared community. As with THE GET UP KIDS, it just so happens that sometimes the good and the popular become indivisible. Come give a listen to this damn fine post punk rock.

CD 16.98 LP 14.98

GAVIN FROOME MOBILE VILLAGER CD

Settling to the dialled in beats of his Roland 808, local house music merchant GAVIN FROOME's solo debut takes us places yet uncharted. Featuring 12 tracks with an overall nice mix-up of tempos and funk tones. Mr. FROOME's clubbing friendly mixes are spot on in this compact disc form. Laid back loops and the odd Brazilian accent mean Mobile Villager is the perfect local for the social weekend.

Progs up to the local house scene!
CD 16.98

MICK TURNER MARLAN ROSA CD/LP

A one third of everyone's favourite night-time listen—The Dirty Threes, MICK TURNER's understated angular guitar CD/LP has already created some of the most emotive instrumental soundtracks of recent years. Delicately translating a dark world of despair and anguish through the powerful medium of his reverberant twang guitar, Marlan Rosa is a dense listen with a distinct Spanish feel, that is both inviting and horrifying as you enter his sinuous savannah of disorienting melodies. 15 songs to a sire!

CD 16.98 LP 14.98

BILL LASWELL IMAGINARY CUBA CD

Bill Laswell approaches his potential subjects as more than sound-bite material for simple recontextualization. Instead, LASWELL's interest is in focusing on the source material so that it begins to reveal its own inherent characteristics. A successful method clearly demonstrated by his respected and respectful meditations on Miles Davis and Bob Marley. As with these other works, Imaginary Cuba finds LASWELL's hand guided by the music; he is careful not to awkwardly foist some canny interpretation onto his sources. But this isn't just a set of field recordings either, as new work emerges from the exchange. After all, this is Imaginary Cuba.

CD 16.98 Available October 5th

MONOLAKE GOBI THE DESERT CD-EP

Superficially, a desert can seem to be a lifeless place. But slowly, the undulating patterns of life will become clear. Only sufficient attention is required here, not heightened senses or special knowledge. Our era seems to stand opposed to such expenditures of time; our economy is too accelerated to appreciate "slow" growth. But what is often forgotten is the non-linear, social truth of time: we make it so it is ours to give up. With such thoughts in mind, German minimal ambient techno artists MONOLAKE pay tribute to this different chance, finding that the slow contemplation of beautiful things sometimes requires commitment. As the desert proves, life is much more than time.

CD-EP 14.98

MORE BIG BANG NEW RELEASES

ARAB STRAP Elephant Shoe CD -spenser than PHILOPHOBIA, the STRAP strike back...yes the lyrics are dark

GAY DAD Leisure Noise CD -finally the full length from these push hairs

ELVIS COSTELLO/BILL FRIESEL Sweet Punch CD -a jazz departure on this nice collaboration

CAPTAIN BEEFHEART Dust Blows Forward 2CD -your starter kit to eccentricity and weirdness... timeless songs

MARK FARINA San Francisco Sessions CD -a of Muchroom Jazz tale, serves up another aze

TARWATER Silur CD -the To Roscoe Rot connection is evident on this nice full length

TRAM Heavy Black Frame CD -a must for fans of LOW, BELLE & SEB, DRAKE... all the greats

SEWERGROOVES Songs From the Sewer CD -the wild side of garage, features members of HELLOCOPTERS

PANACEA Phoenix Metabolism CD -on Position, Commis, this is the nice tech step stuff!

LEE HAZELWOOD Trouble is a Lonesome Town CD -the beautiful balladone is rereleased

GANGER Canopy CD-EP -5 new songs from these Glaswegians into Krautrock

TRISTESA Spine & Sensory CD -new post-rock players, this flew out the door. SLINT mixes MOGWAI

Various SIMULTANEOUS ICE CREAM CD -a great indie Pop on Spain's Siesta label, for easy tempo fans!

MATERIAL Inforamuri CD -yes, the new mutant hip-hop manifesto LASWELL with KOOL KEITH, FLAVOR FLAV and more

MALDORER s/t CD -pick up your ears MIKE PATTON fans! Here's a noise collaboration with MERZBOW. On Patton's label, and very cool

COCTEAU TWINS BBC Sessions CD -revisit their ethereal bliss with this nice "radio sessions" release!

LEFTFIELD Rhythm and Stealth CD -features gentle ambience and dark big-beats from the MASSIVE ATTACK school. Relaxative.



DJ SPOOKY Vs. THE FREIGHT ELEVATOR QUARTET

FILE UNDER FUTURISM CD

Collaborating from 6 months of collaboration between these two vibrant practitioners, here is a nice partnership on Capricorn Records! Merging SPOOKY's knack for aural recontextualization and turntable cultural commentary with the talented electro-acoustic improvisation and digital savor faire of the Freight Elevator Quartet. File Under Futurism is a nice mix of sonic plateaus with swelling rhizomes of delight. Featuring jurgin compositions that further the traditions of early electronic pioneers, as well as sound use of today's popular jungle and downtempo beats, this record offers something for any dedicated electronica fan. Your passport to SPOOKY's past/present/future is now here.

CD 16.98

VARIOUS EVERYTHING IS NICE 3CD/2LP

Officially catalogue number OLE 400, this amazing compilation documents a decade of Matador Records' ruthless reign within the music industry! Not just vision and shrewd dealings has made it such that every great band would one day end up under the familiar OLE banner... so celebrate, and celebrate in style we do—here's a cheapo comp featuring two discs of Matador greats: his, plus one full disc of unreleased material from the likes of Pavement, Cat Power, Mogwai, Jon Spencer, Yo La Tengo and many more!

3CD 16.98 2LP 22.98



DJ VADIM LIFE FROM THE OTHER SIDE CD/LP

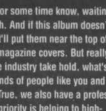
When done well, deconstruction can amount to proposals of solid alternatives; it is not just criticism but a revealing of other viable directions. This doesn't only mean a lesson from outside, but can be based on inward exploration. After all, with a shifted sensibility, new meaning can be found in seemingly old avenues. DJ VADIM has taken this approach to hip hop, digging back into it's body to find it's most vital organs. Having attempted in the past to locate hip-hop's seams through calculated experimentation, but only vaguely diagnosing the symptoms of the problem, DJ Vadim has this time chosen to lead by example. Local Vancouver talent, Swollen Members, are among the guests for this timely reevaluation. Sometimes the future is partially behind us.

CD 16.98 LP 16.98

SOLEX PICK UP CD/LP

Career paths come at you in odd ways. Three short years ago Dutch artist Elizabeth Esselink aka SOLEX was working in a hip Amsterdam CD shop and would scratch up junky discs, recording them as backing tracks for her witty lyrics. Orchestrating this dysfunctional sample symphony, Esselink's demos caught the ears of Matador Records, who quickly recognised the post-modern dimensions to her beat box art. Today, SOLEX begins the next chapter of her work. Pick Up is her crazy new release, combining a sonic tapestry of samples, subtle guitars and low-key beats with her imaginary conversations inside Dutch bathrooms! Toilet humour it is not, remember Dutch bathrooms are very chic, and so is SOLEX!

CD 16.98 LP 16.98



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OCTOBER 31, 1999



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P.S. If you haven't heard already...
WE'RE MOVING ON UP!

Zulu Records to move one block to 1972 West 4th Avenue, November '99.

After 18 years in the old house at 1869 West 4th Avenue, we're run out of space for our ever-expanding selection of CDs and Vinyl. Watch for details on our new location at 1972 West 4th Avenue this November!



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Sat 9:30 - 6:30
Sun 12:00 - 6:00